

IN  
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NEW YORK, THURSDAY, APRIL 19, 1928

WHOLE NO. 2506



Eugene Goossens



**KARL KRAUTER AND PHYLLIS KRAUTER,** who will give a recital in Town Hall, New York, on April 23, under the direction of the National Music League. Mr. Krauter will play the Kreutzer sonata, following which Miss Krauter will be heard in the Eccles sonata in G minor and the Jongen Second Poeme, and the program will be concluded with the Brahms double concerto, in which both artists will participate. Emanuel Bay will furnish the piano accompaniments. Earlier in the season Mr. Krauter and Miss Krauter gave successful solo recitals in New York; they also have been well received in concert this season throughout the East and in Middle-Western states. Many engagements have been booked for these artists during the coming summer months.



**ALEXANDER BRAILOWSKY,** standing before posters advertising his all-Chopin program given in Copenhagen and his appearance with orchestra in the same city. The slip pasted across each of these posters states that the houses are sold out. The concert management, after Brailowsky's appearances in Copenhagen, sent the following telegram to his secretary in Paris: "Concert Royal Chapel enormous success for Brailowsky. Ten recalls after Tchaikowsky's piano concerto. Crown-Prince was present. Orchestra played honour march for artist during presentation of garland, whole hall standing. Received Brailowsky with indescribable ovations. Congratulations and salutations. Konserthjaerbyc."



**SUZANNE KEENER,** snapped in Greenville, S. C., during her third Southern tour this season. Her popularity in that section of the country is so great that she will return there for further appearances in May. Although this season has been exceedingly busy for the soprano, 1928-29 promises to be even more so, for she already has been booked for forty-three concerts through the National Broadcasting Company.



**RATA PRÊSENT,** pianist, recently began her spring tour with two engagements in Boston, appearing on March 25 as soloist with the People's Symphony Orchestra and on March 28 in recital at Jordan Hall. She left immediately thereafter for appearances in the Middle West and South. While on tour Miss Prêsent is conducting master classes at the Bolling Musser School of Music in Memphis, Tenn., this being the seventh series for which she has been engaged in Memphis in over a period of three years.



**MILLO PICCO,** baritone, who is now on tour with the Metropolitan Opera Company, singing in Baltimore, Washington, Atlanta, Cleveland and Rochester. Mr. Picco has been engaged for a five weeks' season with the San Francisco and Los Angeles Opera companies in the fall, following which he will return to New York to again sing at the Metropolitan.



**MARTA WITTKOWSKA AS CARMEN,** a role in which she has appeared many times abroad as well as in this country with remarkable success. She has been reengaged by the Cincinnati Opera Company to sing this and other roles during the coming season in Cincinnati. On April 22 she sings Ortrud at the opening performance of the All-American Opera Company at the Century Theatre, New York. In Cincinnati this season, in addition to Carmen she will be heard in the title role in Mignon, Bruenhilde in Die Walkure, Ortrud in Lohengrin, and Azucena in Trovatore. (Sarony photo.)



**JUAN PULIDO,** Spanish baritone, who has been studying with Frantz Prochowski for two years, upon the advice of Tito Schipa and Echamiz, Spanish pianist. He was engaged for three concerts in Cuba but was so popular that he remained for twenty-six. He is a Victor artist.



**MARJORIE CANDEE,** soprano, who recently gave a recital in New York and won favorable commendation from the press and public alike. Immediately after her appearance she left on a Canadian tour when she appeared in concert in Winnipeg, Vancouver and Hamilton. As usual, this artist maintained her high standard, singing with skill and intelligence and displaying a soprano of fine quality and wide range. (Daniel photo.)



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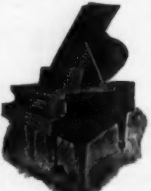
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## SCHUBERT'S CHAMBER MUSIC

By Louis Bailly

Head of the Chamber Music and Viola Departments of the Curtis Institute, Philadelphia, Pa.

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[A native of Valenciennes, France, Mr. Bailly devoted the first three years of his musical studies in Paris to the violin (1895-1898), then transferred his allegiance to the viola. At the close of his next year's study of the viola he headed the list of prize winners at the Paris Conservatory. Thereafter he was heard as soloist at the Concerts Colonne, the Opera Comique, the Grand Opera, the Société des Concerts du Conservatoire, and the Société des Grandes Auditions. He was one of the original members of the Capet Quartet, remaining with this organization for seven years, and of the Geloso Quartet until it disbanded at the outbreak of the war. With these organizations he appeared both as soloist and in ensembles in all the principal cities of Europe, and has played before the queens of Italy and Belgium, the Duchess of Sutherland, Princess Polignac, etc. Mr. Bailly has also appeared with many of the eminent composers and soloists of Europe, as for instance, Gabriel Fauré, Raoul Pugno, Vincent D'Indy, and Igor Stravinsky, and Messrs. Casals, Gabrilowitsch, Enesco, Chevillard, Szigeti, Elman, and others. In 1917 Mr. Bailly obtained a special release from military duty by order of the Minister of Fine Arts, and became a member of the Flonzaley Quartet in New York.



LOUIS BAILLY  
violinist, teacher and  
authority on the  
chamber music  
of Schubert

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With Harold Bauer at the piano Mr. Bailly gave the first performance of Ernest Bloch's suite for viola and piano, at the Pittsfield Festival in 1919. Mr. Bailly has been soloist with the Philadelphia Orchestra under Leopold Stokowski, the National Symphony in New York under Artur Bodanzky, and with the Friends of Music, New York City. For many years Mr. Bailly was a member of the Jury of the Paris Conservatory, and by reason of his long tours of the United States and Canada, where his instrument, a genuine Gaspard da Salo, is very much admired, he has become as well known to New World music lovers as he is to European audiences.—The Editor.]

To the Musical Courier:

Your request that I should write upon Schubert's Chamber Music for your forthcoming Schubert Centennial Number, has recalled to my mind an all but forgotten letter which fell into my hands some time ago, which seems to me to be of so much more interest than anything which I myself might write, and which at the same time expresses so fully my own ideas, that I venture to send a translation to you. Although nothing absolutely definite is known about its origin, the letter in question, which is signed "F. W." seems, from internal evidence, to have been written by one Franz Weisz, who was an intimate friend of Schubert and his family, a viola player of note (having been a member of the Rasoumowsky Quartet), and to have been addressed to that J. M. Vogl who was for many years the most eminent opera singer in Vienna, also an intimate of Schubert, and the man who above all others introduced Schubert's songs to the Viennese, especially among the aristocratic musical circle. The letter runs as follows:

Vienna, December 19, 1828.

"My dear Vogl:

"I trust that your long silence (for I have had no direct news of you since the summer) does not indicate that your sufferings from the gout have increased and that your sojourn at Badgastein has failed of its usual benefit to your case. Here indeed, we have already had more than enough of gloom and sorrow, for in case the delays of correspondence, due to the bad state of the roads at this season, have not yet permitted you to hear of our sad news, I must inform you at once that our beloved Schubert is no more. This very day marks one month since he passed away after some weeks of illness, ending in a sort of nervous fever. When you shall have returned you will hear all the distressing details, but for my part, I am at present in too depressed and despondent a mood to undertake to describe all he, his family and his friends have suffered. Nay, I prefer to dwell upon the joyous hours we passed together—to recall in memory our beloved and gay hearted Franz—our generous, loyal, pure hearted friend whose like we shall not see again!—that gifted one beyond all accounting, that clairvoyant of music. I must, however, mention to you one strange incident of which you may possibly have heard at the time of Beethoven's death—but which I will in any event, relate again. It seems that on returning from the burial of Beethoven, Schubert, Franz Lachner and Josef Randhartinger stopped as was their custom, at Die Mehlgrube to have a glass of wine. After they were served, Franz filled two glasses, one of which he drank to

the memory of the great master, and the second, he said 'To the first of us three to follow him to the grave'—little suspecting that within the year, he himself would be that one. Strange was it not?

"I doubt not that you must be deeply moved by all of this, as are we all, for you have been especially close to Franz as the chosen singer of his songs. As for me, of course, the interest in him was more from the instrumental side—not only because we both played the viola, but because we were closely drawn together through our performances of his instrumental compositions; the first hearings of his quartets and his octet in which Linke and I played last year. Poor Linke seems quite overcome at the loss of his old friend.

"We were recalling the other day at the Blauer Igel, Schubert's astonishing gift for composition—how we used to find him in the morning early, half dressed, seated at that old hack of a piano in Mayrhofer's gloomy cave, dashing down as fast as his hand could write, the ideas which had come to him during the night. He seemed to think instinctively in musical form. You remember how he used to laugh and say 'Give me the Speisekarte (bill-of-fare); I will put poetry into it!' His facility in composition always astounded me. Was it not you who said he had so many fine ideas he didn't know how to use them? Another thing; how was it, my friend, that with a life so dull, so wretchedly poor, so full of denials, of disappointments, of lack of appreciation, all of which you know as well as I, he nevertheless rarely expressed in his music anything but a gay, cheerful, spontaneously joyful spirit! Compared with the Master's (I mean Beethoven's) Schubert's music appears to me to resemble an exhaustless spring, bubbling freely, gaily from the soil, as contrasted with an impetuous, turbulent torrent, gnawing its way through some rocky chasm.

"I chanced to meet Franzl one day at the 'Biersack' out in Währing, where we spent the afternoon and evening in fine talk, mainly about viola playing and his compositions for strings. He was full of ideas for a quartet in D minor, in which he said he intended to introduce the theme that he had used in his song 'Tod und das Mädchen' with variations, somewhat after the form of his piano quintet. I was surprised to hear him say that he thought Linke and I should do better to stick to other quartets than his, as there was nothing in them, though, said he 'What can one do after Beethoven?' I did not agree with him, and said what I thought. Enlarging upon this subject, he agreed with me, that the use of a piano with stringed instruments was not so perfect a combination as strings alone, and really did not properly belong to chamber music composition, as the piano introduced an entirely foreign element tonally. I inferred from some words he let fall that he felt disappointed that only one of his quartets (the one in A minor) had been engraved for the public. You remember we played that one not so long ago.

"The works he enumerated far outnumbered what I had supposed he had written, and I firmly believe we shall be surprised when, if ever, anyone lists his manuscript compositions. Ferdinand has asked me to aid him in going over and classifying a mass of manuscripts that has been left in the greatest confusion, as you who know Franzl may well imagine. We have devoted our Sundays and all our evenings to this task. Fortunately Franzl was systematic in one thing at least and dated carefully practically all he wrote. This will be a great help to us.

"At risk of boring you, I give you a partial list of what we have already found, containing I believe, his better compositions for chamber music, but this by no means includes all his ventures in this field of composition, because from the year 1811 his brother informs me, quartets, duets, and sonatas followed in quick succession.

### Quartets (8)

- 1814 D major
- 1814 B flat major (Begun as a trio, at the age of 17 years)
- 1815 G minor (composed in five days)
- 1824 A minor (only one published in Schubert's life)
- 1824 E flat (not so original as the quartet in E)
- 1824 E (original and characteristic)
- 1826 G major (completed in ten days—June)
- 1826 D minor (great masterpiece)
- 'Death and the Maiden' variations.
- 4th movement cut by Schubert at the suggestion of his friends, on the ground that it was too long.
- 1824 Octet
- 1819 Quintet with piano, "Forellen." (A)
- 1828 Quintet, Strings (C)
- 1827 Trio B flat (October)
- 1827 Trio E flat (November)

"I have, unfortunately, had no time in which thoroughly to look over all the works I have listed above. You probably remember the A minor quartet which the Rasoumowsky played and which has at any rate been published, and I presume you are familiar with the two trios from their performance quite recently while Franz was still living, but I want to call your attention to the Quartet in E, which is in Schubert's most charming and personal style. The one in G minor, also a favorite of mine, is an astounding work when one remembers that this was written in about five days when Franz was but eighteen years of

age. Most especially, however, I hope when you return, to be able to have time with Linke and others, to run through the G major and D minor Quartets so that you may be present. According to Franz's note, the G major was composed in ten days. I cannot tell you with what emotion I read through these pages which revealed to me more clearly than I had ever realized, the amazing gifts of our dear friend!—Gifts which, much as we admired him, we little appreciated. The quartet in G major does not seem to me so mature in workmanship as the D minor (of which I shall presently speak) although it is but two years older, but in dramatic sense, rhythmical feeling and a certain theatrical effect it is superb. I seem here to sense our Franz's always present longing for the operatic, as if he were trying his hand with the opera in mind, and now that I think of it, in the conversation I mentioned as having occurred at the 'Biersack,' he implied that his quartets were a sort of exercise in composition. How naive and lively, how native to our soil and people, is his second theme in the first movement—a typical dance rhythm! In the second movement he gives to the 'cello' the important theme, which is rudely disturbed by the almost violent intrusion of a new rhythmical movement—so dramatic and operatic in its effect that both Ferdinand and I felt a relationship to the Enchantment scene in Weber's Freischütz. You recall the scene where the bullets are being moulded, one—two—three—four—five—and the echoing voice at each interval? The Scherzo is quite a new type of writing in that form and I shall be surprised if when it becomes known this form will not be developed much further. The finale is not so good, and in fact is too virtuosic in style ever to be successfully performed, I should say. Everyone feels, you know, that Schubert made too great demands in many of his piano parts and so no one will attempt them; here is a case for the violin—I can hardly imagine our first violin, Schuppanzitz, for instance, jumping so high as he would have to in performing these arpeggios!—as a matter of fact, the finale is a sort of moto perpetuo!—So much for the G major.

"The D minor, the one Franz talked to me about, is a masterpiece! What can be more impressive than the four opening bars, giving an exposition of the first theme like a trumpet call from the four corners of Heaven itself! What magnificent workmanship in the development of the ensuing progression by a succession of rapid imitative passages for the four separate instruments, leading to a return of the first theme in ever increasing climactic force! In strong contrast to the rhythmical first theme, Schubert now introduces a most melodic passage sung by the violins in thirds, to which the 'cello' nevertheless continues in strong opposing rhythm. It is curious to note that Schubert continues this melodic theme in a gradually changing character until it acquires, in its turn, an energetic rhythmic form as if struggling against the power of the more virile first theme, when suddenly it is arrested in its approach to its climax by the introduction of a cello *pedale*—very original, leading to a dramatic pianissimo in the form of the original theme, only to start, in the stretta, a new progression of great brilliancy, terminating in a most unusual fashion with the original theme which here returns in very ornamental form for the first violin. Then follow the exquisite variations upon the theme 'Death and the Maiden' which you yourself have so often sung. The fourth movement is in my opinion reminiscent of Beethoven's Quartet in E minor.

"Our friend seems to have realized that he had a very special genius for making the most beautiful variations, and this is quite to be expected in a nature which almost instinctively transformed its impressions into musical form. He reminds me of a jeweler who holds some sparkling gem between his fingers, and in his delight at its clarity and

### Commemorating Schubert

In the issue of April 12 appeared the first section of the MUSICAL COURIER'S contribution to the commemoration of the one hundredth anniversary of Franz Schubert's death. In addition to four pages of rare illustrations annotated so as to form part of a pictorial biography of the master, there were articles entitled: The Real Franz Schubert, by Cesar Saerchinger; Schubert's Genius for Happiness, by Carola Geisler Schubert, a grandniece of the composer; and Schubert in France, by Clarence Lucas. There appeared also an allegorical autobiography written by Schubert in 1822. This issue contains four additional pages of pictorial biography, and articles on Schubert's Chamber Music, by Louis Bailly; The Piano Sonatas of Franz Schubert, by Artur Schnabel; and Schubert and the Spirit of Vienna, by Artur Bodanzky.

The issue of April 26 will bring to a close the Schubert memorial supplement. It will contain four more pages of annotated illustrations, facsimile manuscripts and articles by Joseph Szigeti, Hugo Leichtentritt, James Liebling and Frank Patterson.



brilliance, turns it slowly to this side and to that, catching the light upon its facets, and throwing off rays of ever changing varicolored light;—so does Schubert in his quintet for strings and piano, play with, and upon, the air you know as the song, Die Forelle. The tonality of the key (A major) is so clear, so sunny, that one feels oneself transported into a lovely day of spring. Contrapuntally it is a triumph in the expression of genial, cheerful atmosphere. In the series of delightful variations, one is really a little piano concerto, while another, the fourth, is in the orchestral, dramatic style so dear to Franz' heart. The finale I do not find so good.

"And now, my dear Vogl, I must give you a little idea of the real gem of our Schubert's chamber music (a fit companion to his D minor Quartet)—I mean his quintet for strings. Ah! What a wonderful inspiration Franz had when he included a second cello! Here is indeed real chamber music; no disturbing foreign tonality or coloring,—no! all is in the picture—a tapestry woven and interwoven, strings mingling with strings, in polyphonic effect.

"The first movement is really vocal with two voices singing in thirds like a duet—its style so free and romantic, tasting of our Tyrol! Then follows the Adagio, the gem of all the movements, like a Beethoven pastorella. We seem to see the early morn, the mist lying calmly over the land, here and there the dew sparkling upon grassblade and leaf, the Danube calmly flowing in the distance, and high and serene above all, the song of birds: our reverie is broken by a passionate human theme, a wild rhythm; a turbulent bass breaking in upon the calm; then back again comes the song—birdlike—combining with a more elegant version of the earthly theme and falling finally into long notes of tranquillity. In this movement I seem to see an epitome of the life of our Franz, his art serenely soaring above the tempest of his earthly surroundings. The Scherzo is a pastorella of autumn, the harvest, the hunt, the vineyard festival, the contented peasant and the rustic dance. This gay movement is succeeded by a trio, the like of which I have never come upon in all my musical experience, it is unique! Imagine the originality of our Franz in introducing as trio an Andante sostenuto! What art, what audacity, Ach Gott! I would the Master had seen this! And the finale, I tell you it is out of the heart of our Hungary, of the Zingari!—their rhythm exactly, I even seem to hear the zymbalon.

"I tell you, Schubert was opening a new door, one which, as I see it now, the Freischütz pushed a little ajar. Mistake me not Vogl, the door will open completely soon, and if I'm not mistaken, that young Liszt we had here a few years since, is going along that same path and God knows where it will lead!

"Of the Octet for strings, clarinet and bassoon, I must say something also. This delightful combination of tone color shows us Schubert's wonderful cleverness in using tonal suggestion for his dramatic effects. The first movement I find not so inspired; a little touch of religious atmosphere where the woodwinds whisper their theme, and an original bit in the unusual contrapuntal march played by the double bass alone. A long, almost continuous theme for the Andante movement, a serene and pure hearted melody, leads up to one of Schubert's marvellously inspired dramatic passages, almost at the end, where one, two and three voices are woven together to a point where, suddenly, a pizzicati chord for double bass and cello breaks them off, and the clarinet finishes in a passage of tranquil spiritual mood. Again a Scherzo of gay dance rhythm leads us to an Andante, a replica of the 'Forellen' Quintet construction, in variations, and a Menuetto, very operatic, which changes after a short intro-

duction into a popular and gay theme, so lighthearted and simple that it is the expression of a spirit which has cast aside for the moment all gloomy, philosophical thought and speculation, to give itself over to the sheer joy of living.

"Such, my dear Vogl, is a brief outline of a portion of the musical treasure our Schubert left us, and I assure you I felt myself many times during my too rapid reading of these heavenly pages, on the point of weeping, when I remembered how little we had done as friends, and how absolutely nothing the public has done, to show any just appreciation of the priceless treasures he was so quietly, so steadily, so unselfishly creating, only to leave them to posterity possibly to appreciate at their true worth. And it seems to me doubly strange, because there is not a page that is not filled with melody, with gaiety, with life, with drama. Here is no deep philosophical style, beyond the range of all but the deep thinker. No, it is the heart, the very essence of our people and of our beloved land. In fact, whether through atavism, for he came of a family of the people, or from the contacts which may have come during his sojourn with the Esterhazys at Zéless, I seem to feel that he expresses, more than even he realized, the spirit of our land. Yet who can explain such heaven born inspiration as was his—so instinctive, so unstudied, so exuberant, so demanding of expression! It is from God—as free as the song of a bird! And, in fact, I now recall that one morning when walking, we stopped upon our path to watch and listen to a lark that, startled by us from the earth near by, soared up and up to heaven, singing as it rose, hung for a moment in mid air, then rose again in spirals still singing, until it was lost to sight, though its notes still reached us from heaven itself; suddenly the bird began to drop, faster and faster, with a final roulade of notes, until, as if exhausted, it fell back to earth and was silent. Schubert turned to me, with those fine eyes of his aglow, and said 'Ach Gott! So möcht' ich auch singen.' And in truth, so did he sing.

"My dear Vogl, I have written too much. I can no more than say God bless you, and let me know as soon as you return.

"Yours devotedly,

F. W."

Here, then, we may be supposed to have the impressions of a musician still in the very shadow of Schubert's real presence, peering at times into the future, while we on the other hand, at a distance of 100 years, may look back, and with the advantage of our position, realize more exactly the real value of Schubert to the development of a new musical movement. It is interesting, for example, to note that no one at present considers Schubert's demands upon piano and violin technique as beyond all bounds of reason or possibility of performance! while our good Weisz's forecast as to the possible development of Schubert's Scherzo form in his G major quartet, has been more than fulfilled by Mendelssohn's compositions in that vein. Never, I presume, could Weisz, in his wildest moments, have envisaged any such developments as those of Richard Wagner, but we may realize that even Wagner assimilated something of Schubert, when he employed for the motif of Mime in Siegfried, a counterpart to the theme in the Scherzo of the D minor Quartet.

In truth, the path which led, as Weisz exclaims, "God knows where," found its way into strange and new musical pastures, via Liszt, Wagner, Berlioz, Brahms! (Though in some ways we may perceive a certain kinship in musical thought, if not expression, between Brahms and Schubert). Looking backward from our vantage point of 100 years we perceive that the conflicting ideas of the past, as doubt-

less of the present, in the art world, are but the harbingers of new and solid development, and that a distinction between conflict and transition does not in reality exist. That Schubert in his early years referred to Beethoven as the originator of "bizarre" ideas in music; that within my own memory, "Charivari" in Paris published a cartoon of Berlioz, representing his head surrounded by a halo of drums, trumpets, cowbells and all sorts of noise-making instruments, apropos of the production of the Fantastic Symphony, are only two of innumerable examples of what I have said, and we of the present day may well derive comfort from this reflection. On the other hand, would it not be wise for us to consider, in this day of huge orchestras, or new and strange instruments, of complicated and intricate, over-elaborated technique, whether after all, the results obtained are proportionate to the amount of effort expended? Doubtless Herr Weisz would have exclaimed, could he ever by any possibility have imagined the modern orchestra and the modern composition,—"Quo bono? For what good? Have any greater heights been reached than were attained by Beethoven? Why employ a hundred-plus instruments when Schubert, for example, has already spoken to the very soul of man, penetrated to the innermost shrine of his consciousness, by the simple means of four or five small voices? Or has any modern gone further than Beethoven has in his C sharp minor string quartet?" And in a way I agree with Herr Weisz. Personally, although I have listened to, and played my share, in a full quota of musical performances of many kinds, I have yet to be more profoundly stirred than I was by a performance of Schubert's D minor quartet as given by the Czech Quartet (sometimes called the Bohemian Quartet) in Paris about the year 1900. At that time Edouard Colonne, in addition to his regular Sunday concerts, organized in the interest of chamber music, an extra series upon Thursdays, at the old Théâtre Réjane. It was at these extra concerts that the Quartet in question electrified the musical world by its extraordinary performances. Here were three young men, Hoffman, Suk, and Nedbal, led by their former teacher Wihan, the cellist, all, by birth, instinct, temperament and training saturated with the true Schubert spirit (as natural to them as breathing), playing, almost like gipsy improvisadores, the quartets of Schubert. Their amazing rhythmic sense, strong color contrasts and poetical inspiration, united to produce an effect which, to my mind, has never been approached by any other interpretation of Schubert. It was a revelation not only of the genius of Schubert, but of what quartet playing could and should be. A new heaven and a new earth of musical expression were literally opened by the magnificent élan and resistless surge of their performance. It was like the irresistible charge of a cavalry troop, always maintaining perfect formation. Four men, four instruments, four voices from the soul of Schubert, created a new understanding, a new soul musically.

We are, at present, in an age of conflict—of transition:—from the over-elaboration of the recent past, the circle is gradually and naturally turning back again towards the simple, the natural, the naked truth. This is evident in painting, as in Gauguin; in sculpture, as in Epstein; and in ultra modern musical thought as in a very recent and yet unpublished composition of Antheil. It seems to me that the present moment, when everyone is suffering from a sort of high blood pressure is one in which the simple, natural, crystalline purity of Schubert's genius is more than ever to be appreciated.

(Signed) LOUIS BAILLY.

## SCHUBERT AND THE SPIRIT OF VIENNA

Some Reflections by Artur Bodanzky

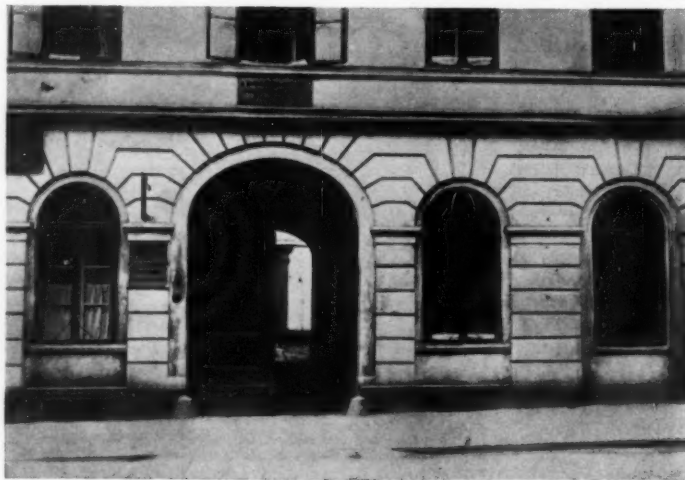
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In connection with the Schubert Centenary special issues of the MUSICAL COURIER, Artur Bodanzky expressed some thoughts upon the subject of the great Viennese composer's works which, he said, could only come from a Viennese.

Bodanzky, himself a Viennese, is an enthusiast upon the subject of what he calls the "spirit of Vienna." He points out that when one thinks of Schubert one thinks of Vienna, and when one thinks of Vienna one thinks of Schubert, just as one associates the name of Strauss and the waltz with Vienna.

Schubert, says Bodanzky, was the incarnation of Viennese sentiment and expression. The character of his work rises directly from the Viennese folk song, which has nothing in common with the German folk song except the language. Vienna is to Germany what Venice is to Italy—a connecting link with other lands, the gateway to the East. Through it have passed for centuries thousands upon thousands of people coming from the East and going toward the West, from the West to the East, and from the North and South, people coming and going in all directions, speaking all languages, having all of the world's various characteristics, modes of life, of speech, of thought and song. As a result of this, and owing perhaps also to some hereditary racial characteristics, the personality of the Viennese differs from the personality of other Germanic peoples. Vienna has been for centuries a place of international grandeur. Its individuality has been so ground down by caravans passing through it that whatever German characteristics the Viennese may have had have been smoothed out and molded into other forms. Even the language, the

Viennese dialect, is a thing unto itself, and is full of words from other tongues, Italian and French and Oriental. The dialect has greatly softened the German used in Vienna, and in a similar way the music of Vienna has been softened.



SCHUBERT'S HOME IN KETTENBRUECKEN LANE, VIENNA.

The city of Vienna has decided to purchase this house in which Schubert lived for the purpose of turning it into a Schubert museum. This will be the second of these museums in Vienna, being the house in which he died. The other is his birthplace in Müssdorf Street.

Schubert for instance, and Strauss, and other Viennese writers, have made use of the parallel thirds and sixths—the thirds and sixths paralleling the melody—which is so typical Italian.

Schubert, in using unconsciously the Viennese folk song in his compositions, also adopted the Viennese dance rhythms, which in his time and later became the waltz. It was not Lanner and Strauss who invented the Viennese waltz, but Schubert, and it was Schubert, too, who wrote the first Viennese operettas, and influenced the writings of Suppé, of Millöcker, of Strauss, and others, whose works in this form have become internationally popular.

This musical idiom drifted around the corner of the Bavarian highlands which separate Vienna from Munich, and cast its influence upon Richard Strauss, who used it not only in his Italian symphony, but in his opera Feuersnot and in Rosenkavalier.

It is not to be thought, says Bodanzky, that this is an affection on the part of Strauss. It is one side of Strauss' natural idiom, an expression of a part of his real self. . . . And Rosenkavalier is one of the works of Strauss that is sure to live.

The waltzes in Feuersnot Bodanzky finds less aristocratic and less Viennese than those in Rosenkavalier. In them one notes rather the roughness of the Bavarian peasant than the suave Viennese, and they have far less association with the Schubert style than have the themes in the Rosenkavalier.

Bodanzky points out that an examination of Schubert's music will show that this Viennese characteristic is to be found everywhere in his work, except, perhaps, in his most dramatic compositions. And even in these, in, for instance, such a work as Das Meer, he uses a succession of thirds and sixths in a manner that can hardly be found in the dramatic works of any other composer.

Vienna, elegant, aristocratic, full of sentiment, full of delicate nuances of expression, devours the artists who come under its influence. Even the mighty Beethoven came under that influence, and its effect upon Brahms, Mahler and Bruckner is evident. Vienna offers a curious complex of culture that is interesting as well as overwhelming, and appeals so to the sympathies that those who take up residence there feel proud to be one of the Viennese and are likely to learn the mannerism and to adopt unconsciously the city's spirit.

Bodanzky wonders whether too much education might not have spoiled Schubert. He was so intimately a part of his own soil, and his music gives so complete an expression of it, that it is possible that deep learning might have dusted from his clothes the soil that clung to them and would perhaps have slightly influenced the character of his music. Bodanzky has not only a sincere love for Schubert, but a great admiration for him as well. For him the Unfinished Symphony is one of the most deeply dramatic musical expressions of the world, one of the great works of all times, and so also are some of Schubert's songs.



# THE PIANO SONATAS OF FRANZ SCHUBERT

By Artur Schnabel

(In an Interview)

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FRANZ SCHUBERT.

A lithograph made by Wilhelm August Rieder. It hangs in the National Library in Vienna.

hearing the master's piano compositions, either large or small.

Some of the skeptics, it is true, are willing to concede the beauty and high poetic significance of Schubert's shorter works—the Impromptus and the Moments Musicaux. Aestheticians go into ecstasies over the lyric beauty, the formal perfection and the exquisite workmanship of these musical gems, in creating which, according to the historians, Schubert created a new musical genre. Like the B minor symphony (surely the most popular of the world's symphonies) and the string quintet, they are held up as models of their kind.

But when it comes to the piano sonata, we are told that this heaven-sent genius completely fails. Though he tried again and again throughout his career, writing twenty-one (or more) sonatas, his inspiration forsook him almost every time he attempted to "develop" his material according to the canons of classical form, although he had such excellent models as Mozart and Beethoven and the rest. And all the while, in his songs, he was producing immortal masterpieces of such bold originality and such formal perfection as to remain the wonder of the world for a century!

Is it likely, is it reasonable, we may ask, that the genius who wrote Gretchen am Spinnrade at the age of seventeen, whose symphonies and string quartets rank with the greatest classics, and who in his songs created new designs and a wholly new style to fit each new form of expression, failed in the one task that any reasonably gifted student of composition would not fail to accomplish, namely, the shaping of his sonata material into suitable and accepted forms?

It is unreasonable and it is untrue. Schubert's piano sonatas, qualitatively, rank with the greatest works of their kind; not even a juxtaposition with Beethoven's masterpieces can obscure their beauty or weaken their emotional power. I have tried it publicly, again and again, so this is no mere statement of personal taste. This realization has led me to believe in the coming reevaluation of Schubert as a composer for the piano, a reevaluation which is actually imminent today. This reevaluation will be based primarily upon the dozen or more sonatas which Schubert wrote between the ages of twenty and thirty-one.

How did it happen that Schubert the piano composer was neglected throughout the nineteenth century, and why is he still neglected today? Why do young pianists, when they play him at all, either play one or two of the dozen small pieces which have somehow become popular, or indulge in tasteless arrangements of dances or ludicrous transcriptions of his songs, leaving the marvellous treasure-trove of his sonatas untouched?

There is nothing unusual in a composer's being forgotten. Bach was completely forgotten, except for his Well-Tempered Clavier, for seventy-five years after his death. Handel was forgotten, except for his oratorios, throughout the nineteenth century. Mendelssohn is little more than a name today. For decades Schubert, the instrumental composer, was neglected not merely because he was forgotten, but because he was unknown.

None of his sonatas were ever publicly performed in his lifetime: few of them were printed. They were not dedicated, like Beethoven's, to noble and wealthy patrons, but to friends, modest burghers and bohemians like himself; they were composed, not for waiting publishers but for the joy of creation alone. Most of them were, after his death, found in that odd bundle of music "valued at 10 florins," and containing, among other trifles, the C major symphony which Schumann "discovered" in 1838.

It is no wonder, then, that the first half of the nineteenth century, which worshipped Rossini and Meyerbeer, did not even suspect the existence of Schubert's piano works. The piano recital, as we know it today, was unknown before Liszt. The only piano solo compositions that audiences demanded at first were operatic potpourris and "fantasias" on their favorite airs, and it is at any rate to the credit of Liszt that he substituted Schubert songs for these banal melodies. (It should be remembered, however, that he made his transcriptions not out of lack of reverence for Schubert, but in order to improve the taste of his audience. To play these transcriptions nowadays is an offense against Schubert and a detriment to the taste of our time.)

The nineteenth century (not unlike the twentieth) insisted on labels, and the pianists supplied them. After people had had their fill of mere bravura they demanded something else, and they were, accordingly, taught to go to Chopin for sweetness, to Schumann for romance, to Beethoven for the heroic, to Bach for austerity. Mozart eventually joined

THE MUSICAL COURIER is particularly fortunate in securing the collaboration of Artur Schnabel, universally recognized as one of the greatest German pianists of our time, and justly regarded as the leading practical authority in the interpretation of Schubert's works. It is very largely due to Schnabel's persistent advocacy that Schubert's sonatas are being added to the permanent pianistic repertoire. He is regarded as a supreme master of style in the re-creation of the great Viennese classics, and his recently completed annotated edition of Beethoven's piano works have created a tremendous stir in musical Germany. He has also edited (with Carl Flesch) the violin and piano sonatas in Mozart. Schnabel was born in Austria in 1882 and now heads a special master class for piano interpretation at the Berlin Hochschule.—The Editor.

this galaxy as a "period" composer, in the lace ruffles and powdered queue of the rococo age, as the exclusive purveyor of "gracefulness." (And Schubert became known as the master of the Lied—a lyricist and nothing more.)

Now, profound and many-sided as all the great composers are, it was nevertheless possible to present most of them, with some degree of success by exhibiting one facet of their genius alone. It was possible, for instance, to present Bach merely as the master builder of austere musical forms and produce a certain effect. Similarly one could exploit Beethoven either heroically or emotionally, and revel in Chopin's sensuous melancholy, without diving below the surface of the music.

But Schubert can not be so presented; he can be interpreted only in his totality, as a synthesis of all his musical and emotional qualities. It is this peculiarity that differentiates him from other composers and makes him so exacting. And it is this lack of any obvious partial aspect that has militated against his quick acceptance. Pianists were either repelled by his "simplicity" or baffled by his elusiveness. Remembering the label of "melodist" they looked for melody, and the melody they found was often too facile to inspire respect. And so they passed the treasure by, because they did not find the key—or "combination," which as we shall see is the better word.

A composer's worst enemies are often his friends. Liszt no doubt helped to fasten the label onto Schubert when he called him "the most poetic musician that ever lived." Even Schumann, who rescued Schubert's instrumental works from oblivion, wrought untold harm by his remark about the "heavenly lengths." This, being generally misunderstood, became the keystone of the foolish legend about Schubert's alleged weakness of form. Certainly Schumann, who wished to prepare the public for the acceptance of Schubert's works, placed the accent on the "heavenly," but every Philistine anxious to justify his own lack of understanding put the emphasis on the "lengths," not even stopping to think that lengths, if heavenly, are certainly not a drawback as such.

It was, of course, both easy and convenient for lazy minds to dismiss Schubert's sonatas as "redundant" and "diffuse." But the truth is that the good people who invented these epithets seldom really heard Schubert. They heard a "layer" of Schubert, as it were, and to hear him partially is, as I have said, not to hear him at all. What they took for simplicity was complexity, not in a quantitative but a qualitative sense. It is this kind of complexity, the variety of qualities inherent in a single passage, a single phrase, or even note that will give us our clue.

## II

What then is this mysterious synthesis of Schubert's qualities, and how is he to be approached?

First we must forget the label, because it is false. Schubert is not first and foremost a song writer. He is, above everything, an instrumental composer reared in the classical tradition of the German instrumentalists. His melody is not essentially a vocal melody, like that of his Italian contemporaries, but an instrumental one, even in his songs—a circumstance which accounts for the extreme difficulty it presents to singers. It also accounts for the symphonic character of his piano parts (accompaniment would be the wrong word), and the peculiarly felicitous thematic relationship between the piano and the voice. In this relationship it is as often the voice which answers the instrument, as the other way about. The songs, in fine, are miniature symphonic conceptions, instead of the symphonies and sonatas being, as has been asserted, a kind of expanded songs.

Schubert's inspiration never needed the external stimulus of poetry or circumstance, though poetry often released the spring of inspiration that was constantly welling up within him. This is fully borne out by the biographical records, which rarely show us Schubert deliberately setting out to compose songs or song cycles, but rather dropping on this set of poems and that, and setting them to music on the spot. The songs were a musical by-product of the principal business in hand, which was invariably a work requiring free and continuous creation.

Having cleared our minds of this common error of regarding Schubert chiefly as a melodist, we should re-examine his piano sonatas and discover, first of all, their intensely dramatic content. To convince ourselves, we need only to look at the posthumous sonata in C minor which vibrates with passion and emotion almost throughout its four movements; or the second movement of the (also posthumous) sonata in A major (not to be confused with the earlier one in A major, marked opus 120), in which he employs a wholly new kind of expression, for the "discovery" of which

his 19th century imitators were able to take the credit; or, for that matter, the A minor sonata of 1825, opus 143.\*

Nor are outward signs wanting to indicate this predilection for the dramatic and the passionate, such as the violent dynamic contrasts, sudden changes from *pp* to *ff*, the peculiarly emphatic and imaginative accentuation, the interrupted phrases and impressive pauses—all the earmarks, in fact, of the fantastic imagist and the fiery romanticist. This tendency in Schubert can be traced through the more tentative stages of his sonata writing until, in his mature creative period he had reached the power of dramatic expression which he had attained, much earlier, in "songs" like The Erlking, Prometheus and others.

The depth, versatility and multiplicity of that expression appears limitless and reaches its greatest power in the development sections of his sonatas. Here we have the true dramatic conflicts, with fresh surprises at every turn, to arouse our wonder and admiration. If we find these long, and lacking in continuity, it can only be because we are looking for a conventional classical "working out" instead of a thrilling "story," in which every note has its psychological purpose. Unless, moreover, we understand the delicate relationships which vitalize Schubert's text we may often mistake a subtle variant for a mere repetition, or, if it be a repetition, be unaware of the psychological reason underlying it.

Realizing that Schubert is a dramatist rather than a lyricist we shall moreover, cease treating Schubert's sonata themes uniformly as "singing" melodies, a method which may obliterate their intrinsic significance, as well as their formal and polyphonic relationships. As for the former, it is more often rhythmic than melodic. Take the familiar example of the Wanderer Fantasy, in which the composer weaves the whole brilliant fabric of a grandiose structure out of a characteristically Schubertian motive:



Rhythmic Basis of the Wanderer Fantasy

Rhythm, indeed, is the true basis of Schubert's thematic inspiration, and also of his structural procedure. Often the melody is an ornament to the structure rather than the structure itself.

But if Schubert's music is essentially unvoiced, it cannot be denied that it is but rarely pianistic.\*\* Like Beethoven's it is often orchestral and usually polyphonic, not in the sense of Bach, for Schubert hardly ever employed the conventional contrapuntal forms, but polyphonic in the sense of the string quartet. Thus often the four voices of a chord passage are equally important, equally melodic, and to stress one would be to impoverish all.

Rarely does Schubert affect the "pianistic" formula of a right-hand melody supported by broken chords or other mobile harmonic matter to supply a background of continuous vibration, such as we find in Chopin, Field, etc. His melodic passages, often accompanied by simple chords, therefore require the utmost concentration and perfect phrasing and accentuation to realize their intended effect.

Closely related to the rhythmic element is the dynamic, which in Schubert is also "organic" and not incidental. A good illustration is the opening of the sonata in A minor, opus 42:



Opening of Sonata in A Minor

Melodically it hardly deserves the name of theme. Its character is that of a rapidly passing shadow; its most important feature is the accent on the E—a rhythmic-dynamic feature. The second theme:



Second Theme of A Minor Sonata

again depends for its effect upon its rhythmic vigor, the contrast of the *ff* and the *p*, and the *sforzati*, which Schubert uses throughout its exposition with ingenious effectiveness.

Not until much later, when the first theme is repeated in the mediant minor (C minor) does Schubert mark it *mf* (instead of *pp*) and then adds *molto espressivo*. Some players,

\*It should be noted that these opus numbers give no clue to the real sequence of these works. They indicate, rather, the order of publication, having, in many cases, been arbitrarily added by publishers. Thus some of Schubert's earliest works, being published last (after the composer had become recognized), bear the highest opus numbers of all!

\*\*Schubert wrote the Wanderer Fantasy as an answer to the assertion that he couldn't write in the brilliant pianistic style of the period. It is therefore in the nature of a *tour de force* and not characteristic of Schubert's style. But it proves that the more "orchestral" and economical manner of his sonatas was evolved to suit his own particular inspiration and not because he was out of touch with the fashions of his time.



Photographed in 1916 by Clarence Lucas.

**A MONUMENT TO SCHUBERT IN FAIRMOUNT PARK, PHILADELPHIA.**

remembering no doubt that Schubert was a rapid composer, might think that he merely "improvised" that expression mark, and put it in at random. But no: his *molto espressivo* is in that place and no other, simply because the theme always stands in expressive contrast to the second theme, which here, instead of being loud and boisterous as at first, enters pianissimo! Schubert has reversed the functions of the two themes: the second is now the hurrying shadow, fleeing from the first, now turned sinister and dark.

We see that Schubert, notwithstanding the guesswork historians, was a very thorough craftsman, careful in his details. And he had to be, because his "expression" was more important to him than theirs was to many other composers; it was not merely expression, but a thematic device, necessary for the completeness of his form. Far from being "formless," Schubert was one of the subtlest of all the masters of form!

I have dwelt on this random example because it is typical. By changes in dynamics, in accentuation, in rhythm or in phrasing Schubert will present an entirely different aspect of his story. Thus he achieves infinite variety by subtle and apparently slight changes which are easily overlooked, but which are essential to the true presentation of his works. Omit a crescendo or an accent, place the emphasis on a wrong measure, and the whole phrase will have lost its meaning!

Form, in the last analysis, is rhythm in a broader sense. It is not surprising to find a composer so original in his

rhythm as Schubert possessing a metrical freedom which surpasses Wagner and the moderns of our day. There are more three-bar, five-bar and seven-bar phrases in Schubert than in almost any composer, but their effect is so natural that they are not easily detected by the ear. Characteristic examples are to be found in the fourth Moment Musical (C sharp minor), where the first thirty bars divide as follows: 8-5-4-4-4-5; or the fifth piece of the same set, where the first part shows the phrasing 4-4-7-6, while the second is grouped in 6-bar phrases throughout; again at the beginning of the C minor sonata 6-5-5-4-6-4-9; and in innumerable other places.

His ingenuity in the rhythmic metamorphosis of melodies, the whimsical contractions, elongations and telescoping of his phrases, is a study in itself. But despite this irregularity, always purposeful and expressive, the perfect balance of the whole is preserved.

Still another organic quality is Schubert's harmony and the peculiarly expressive use he makes of it; but especially his bold, clairvoyant modulation, by which he achieves emotional climaxes of the most profound and poignant character, and that remarkable juxtaposition of major and minor which is perhaps Schubert's most original and personal characteristic. This wonderful shifting of perspective, this fascinating interplay of light and shade, this touching and essentially true association of joy with sorrow all play an important role in establishing poetic as well as structural relationships of the utmost subtlety. And no other composer, perhaps, has made such ingenious employment of enharmonic change—those delicate *double ententes* and unexpected harmonic revelations—as a definite formal device.

**III**

These, then, are some of the elements which I call inseparable, and whose close relationship must be understood if Schubert is to be truly appreciated. It is not that they are all present in his music that is so remarkable but that they are so completely fused with each other; and it is the failure to master this new style of expression that has estranged Schubert to many willing seekers after truth.

Nor have they been helped by the editors of our popular editions. In the case of Beethoven, editors have for half a century or more been assiduous in deciphering every ambiguous passage, in interpreting the meaning of every phrase. But Schubert has been treated in the most offhand manner, and from the very beginning liberties have been taken with his text which are calculated to retard rather than hasten our understanding.

In some cases Schubert's bold "modern" harmonies have actually been "corrected," whole movements have been transposed to make them easier to play, accents have been added and taken away, slurred notes changed to staccati and tempo marks falsified. In one of the best-known editions, for instance, we find the *alla breve* mark of some movements changed to common time, thus altering the rhythmic character of the whole piece!

We have in the last generation evolved an interpretative style for Beethoven and, in a measure, for Bach; now it is Schubert's turn, and pianists must seek to discover the true manner of rendering his works.

In the search for that style it is well to remember that he wrote, besides the solo works, three volumes of pieces for four hands, including the remarkable Duo (Sonata) in C major, the F minor Fantasy, the B minor variations, as

**IN OUR NEXT ISSUE,  
APRIL 26,**

The Pictorial Biography of Franz Schubert and the accompanying series of articles on the life and works of the master will be concluded.

The issue will contain the four final pages of the pictorial biography and these essays:

**SCHUBERT AND THE VIOLIN**

By Joseph Szigeti

**WAS SCHUBERT A MASTER OF FORM?**

By Hugo Leichtentritt

**SCHUBERT AS AN ORCHESTRAL COMPOSER**

By James Lieblich

**SCHUBERT'S HARMONY**

By Frank Patterson

**FRANZ SCHUBERT**

By Elena Gerhardt

The articles are accompanied by examples from works discussed, charts and other matter pertinent to the subjects treated.

well as rondos, Polonaises and some very fine marches.\* The playing of these works will disclose the genesis of some unique characteristics of Schubert's piano style and help us to "feel" some of his passages (especially his left-hand "accomplishments") correctly. Moreover, some of these compositions are of such intrinsic merit that they open a new and virtually unploughed field for "teams" of concert pianists. In Germany two of the younger pianists, Erdmann and Gieseke, are delighting audiences with entire programs of these works.

Schubert, on all sides, is at last coming into his own. With the recognition and respectful cultivation of his piano music we shall not only greatly advance the work of salvage, but infinitely enrich our musical heritage. If Schubert is "completely" played, pianists need have no fear of not making an effect. Every page will be alive with interest, as it is replete with beauty and sincerity. For, above everything, Schubert's music is one of the most perfect realizations of personal truth in art.

\*Among these marches is the popular Military March in D-major, which, after being hackneyed in Taussig's transcription, might at last be permitted to shine as Schubert wrote it.



Facsimile of a page of the manuscript of Schubert's tenth symphony (C major), first movement. Note the alterations made by the composer in the principal subject of the movement. The original manuscript of the symphony is in the possession of the Society of the Friends of Music in Vienna.

(THE SCHUBERT ARTICLES WILL BE CONTINUED IN NEXT WEEK'S ISSUE)



# Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828

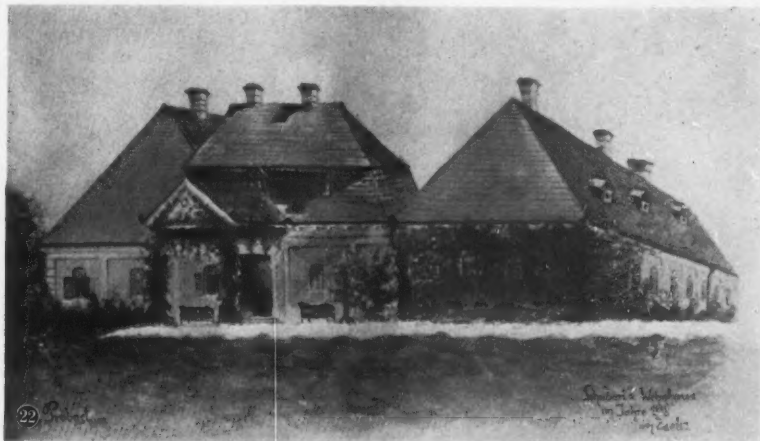
(Copyrighted, 1928 by The Musical Courier Company)

(Continued from last week)



(21) PENCIL SKETCH OF SCHUBERT, BY KUPELWIESER, 1821.

Kupelwieser's drawing shows the master at the age of twenty-four, when he was at the height of his creative powers. At about this time he completed the opera Alfonso and Estrella, and the immortal unfinished symphony. This interesting sketch came to light after Kupelwieser's death.



(22) ESTERHAZY MANSION IN ZELESZ, HUNGARY.

(Water Color by Probst, 1909.)

During the summers of 1818 to 1824 Schubert resided with Count Johann Karl v. Esterhazy in Zelesz, as music teacher of his two daughters, Marie and Karoline. In a letter to his friends the master describes his surroundings on the Esterhazy estate as follows: "Our mansion is none of the largest, but it is charmingly constructed. Things are pretty quiet, except for some forty geese, which at times put up such a gabble that you cannot hear yourself talk. The Count is a pretty rough sort, the Countess haughty but more genial, the daughters are nice children; thanks to my native straightforwardness, I manage to get along pretty well with everybody, which I need scarcely tell you. The master is said to have been particularly fond of Countess Karoline (who was nine years his junior), during his second sojourn at the mansion. In a gushing moment he once exclaimed: "All my compositions are dedicated to her." However, the only written proof that he ever dedicated anything to her exists in the case of the Fantasie, op. 103, for piano duet.



(23) SCHUBERT'S GUITAR.

Schubert, though by no means a skillful player of the instrument, loved to accompany the songs of his friends on the guitar, when strolling in the country.



(24) A GAME OF CHARADES.

(Water Color by Kupelwieser, 1821.)

One of Kupelwieser's aquarelles which picture the merry pranks of the Schubert circle. The fall of Adam and Eve, and their expulsion from Paradise, is enacted by Kupelwieser, von Schöber, Dr. J. Jenger, and two of the ladies. Kupelwieser, because of his extraordinary height, represents the tree of knowledge; v. Schöber, Schubert's chum, takes the part of the serpent; Dr. Jenger, town official, and an excellent Schubert connoisseur, portrays Adam. Among the company, occupied with the solving of the charade, we see Josef von Spaun (second from right) and Schubert, seated at the piano. Schöber considers this likeness of the master the best that he knows.



(25) MICHAEL VOGL.

(Lithograph by Kriehuber, 1830.)

Vogl was originally an amateur singer, and it was only after much indecision that he finally took up the career of a professional. Because of his classical learning and the fact that he hailed from upper Austria Schubert called him "The Greek Vogl (Bird) who flaps his wings in upper Austria." This very fine lithograph by Kriehuber fully brings out the intellectuality and animation of the eminent singer's features.

# Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828



(26) MICHAEL VOGL AND FRANZ SCHUBERT GO OUT TO CONQUER.

(Pencil Sketch by Franz von Schober.)

This caricature of Schubert, who in company with Vogl sets out to win the admiration of the world for his songs, was found among Schober's effects. It was Schober who introduced the celebrated singer of the Kärntner Theater to Schubert, who was at that time barely twenty years old, and still entirely unknown. Vogl, one of the most cultured singers of his time and the possessor of a tenor-baritone voice of great range, at first looked down upon the somewhat insignificant looking Schubert. But soon he was so overwhelmed with the inspired beauty of the early songs, that he became one of the most enthusiastic Schubert interpreters. In a letter written in 1825, Schubert said: "The way Vogl sings and I accompany my songs, 'two souls with but a single thought,' is something quite unheard of by our public."



(27) THE MARKET PLACE IN STEYR.

(Aquarelle by A. Heilmann; property of the Vienna Schubert Museum.)

From the year 1819, Schubert frequently spent the summer in the picturesque city of Steyr, the birthplace of his friend Vogl. He lived with friends on the second floor of the house Marktplatz No. 16 (in the picture the first one on the left); he occupied a charming guestroom, which was reserved for visiting artists. It was decorated with relief portraits of the classical Viennese masters Gluck, Haydn and Mozart. As Schubert once said, the sight of them never failed to inspire him with the ambition to become the equal of these heroes.



(28) SCHUBERT, LACHNER, SCHWIND AND VOGL, SERENADING A NEWLY BUILT HOUSE.

(Pen and Ink Sketch by Moritz von Schwind, 1862.)

Many years after Schubert's death, Schober perpetuated the memory of the friend of his youth in numerous capital representations of the doings of the master and his companions. The accompanying sketch pictures a jolly episode—on the way home from the tavern, Schubert and his friends are singing the famous "Ständchen," (Serenade) which he had then just composed, in front of an unoccupied new house. Schwind dedicated the drawing to the musician, Franz Lachner, one of Schubert's best friends, who, starting as an organist in Vienna, became court conductor in Munich. Because of his accomplished musicianship, he enjoyed a great reputation in Vienna. Schubert introduced his young friend to the famous waltz composer Lanner, who had praised the work of the young organist, with the playful words: "Yes, yes, all the Franzes have a good head on them."



(29) AN EVENING IN GRINZING; SCHUBERT, LACHNER AND BAUFELD ENJOYING A BOTTLE OF WINE.

(Pen and Ink Sketch by von Schwind, 1862.)

This picture of the convivial trio in a tavern in Grinzing, near Vienna, famous for its good wines, is a pendant to Schwind's "Serenade." (Illustration No. 28.) In the background, past the spire of the village church of Grinzing, can be seen two Vienna landmarks, the picturesque Kahlenberg and the Leopoldsberg, with the ancient fortification on its summit. Eduard van Bauernfeld was the well known Viennese playwright.



# Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828



(30) CAFE BOGNER IN THE SINGERSTRASSE; AT THE LEFT THE STEFAN TOWER.

Schubert was wont to spend his forenoons composing, and to seek relaxation in the afternoon in the company of friends in one of the cozy Vienna cafés, or taverns; one of his favorite haunts was the pretty little Café Bogner (left corner house.) He did not despise a good drop to drink any more than did his great idol, Beethoven. Bauernfeld tells of a tragi-comic scene which took place in Café Bogner. Some members of the orchestra of the Kärntnertor Theater asked Schubert to write a solo number for their benefit concert. When Schubert showed unwillingness, they asked in surprise: "And why not, Mr. Schubert? Aren't we artists just as well as you?" These words, spoken in a somewhat presumptuous tone, enraged the master to such an extent that he broke into a tirade in which he sought to put the astonished musicians in their proper place. Finally the party almost came to blows. The myth of the so-called Schubert biographers that the composer penned some of his immortal songs in some of the taverns while "under the influence" has been dispelled in authoritative quarters. We know now that Schubert took his work very seriously indeed and that he frequented his favorite resorts merely to the extent that was customary in his day.



(31) TAVERN "GOTTWEIGERHOF."  
(Aquarelle by Erwin Pendl; Schubert Museum.)

In 1823 there lived in this house the "Tone poet, author and viola player" Franz Schubert—as he was listed in a city directory at that time. He occupied an apartment with his friend Franz von Schober, and it was in this house that he wrote his immortal "Müllerlieder."



(32) MORITZ VON SCHWIND.  
(Oil Painting by Lenbach.)

Schubert's intimate friend, the felicitous painter of the German fairy tale, was born in Vienna in 1804. By dint of his almost inexhaustible productiveness, the young artist managed, in spite of the poor remuneration he received, to keep his head above water. When Schwind, in the year of Schubert's death, went to live in Germany—first in Munich, later in Frankfurt and then again in Munich—he achieved due recognition and renown. He became one of the best patronized German artists, was made a professor and finally granted a title of nobility. His best works can be found today in Munich and Vienna.



(33) JOHANN JENGER, ANSELM HUETTENBRENNER AND SCHUBERT.  
(Colored Drawing by Teltscher, About 1827.)

Teltscher's second sketch of Schubert was made at about the same time as the portrait by Mähler. Schubert is here shown with Jenger, and his friend and co-student, the composer Anselm Hüttenbrenner, whose creative ability Schubert esteemed very highly. At Schubert's funeral, the mass was preceded by a requiem composed by Hüttenbrenner.

# Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828



(34) INN "ZUM GOLDENEN REBHUHN."

(Unsigned Aquarelle; Municipal Collections, Vienna.)

In the above inn, in which the waltz king Josef Lanner's band gave regular concerts, Schubert was a frequent guest. Here he found the inspiration for his most typically Viennese waltzes and "Ländler." In the background can be seen the Peterskirche, one of the finest examples of Baroque art in Vienna.



(35) SCHUBERT EVENING AT THE HOME OF JOSEF VON SPAUN.

(Sketch in Oil by Moritz von Schwind, 1868.)

Schwind left no less than three uncompleted sketches of this occasion. The above is especially good, and it is regrettable that Schwind did not finish it.



(36) EDUARD VON BAUERNFELD.

(Lithograph by Kriehuber, 1845.)

Bauernfeld made Schubert's acquaintance in 1825, and soon became one of his truest and most devoted friends. In a short time the two artists became inseparable and shared what little of the world's goods they possessed. On one occasion a graceful act of Schubert particularly touched Bauernfeld. The author had left his new pipe at home and Schubert sacrificed his spectacle case, which Schwind made into a pipe. In 1826 Bauernfeld, in probable collaboration with Mayrhofer, wrote a text to an opera entitled *Der Graf von Gleichen*, which Schubert proceeded to set to music in 1827. In case of its rejection by the Censure, Grillparzer was to arrange to have it accepted by the Konigstadt Theater, which the influence of the eminent dramatist would probably have made possible. The work was never finished, though completely sketched. Forty years later Herbeck undertook to score it in accordance with the master's indications, but death cut short his work.



(37) SCHUBERT.

(Lithograph by Josef Teltscher, 1826.)

This likeness by Schubert's friend, Teltscher, who became well-known for his pictures of Beethoven, was sold after the master's death for the benefit of the fund for the erection of Schubert's tombstone. The value of the picture was enhanced by an autograph inscription by the artist, which read: "Honorary Member of the Musical Societies of Graz and Linz," the capitals of Styria and upper Austria.



## Honegger's King David Receives Notable Boston Performance Under Koussevitzky

Harvard Glee Club, Radcliffe Choral Society and Distinguished Soloists Cooperate—Both Koussevitzky and Davison Receive Gifts—Other Boston News

BOSTON.—Arthur Honegger's symphonic psalm, King David, had its first hearing in this city at the Annual Spring Pension Fund concert of the Boston Symphony Orchestra. The performance, brilliant and memorable, was conducted by Serge Koussevitzky, the orchestra being assisted by the Harvard Glee Club and the Radcliffe Choral Society, and, as soloists, Ethyl Hayden, soprano; Viola Silva, contralto, and Tudor Davies, tenor. The Narrator's part was spoken by Paul Leyssac of Eva Le Gallienne's Civic Repertory Theater of New York.

The composer, favorably known in Boston by a number of orchestral pieces, his opera Judith, and chamber music, composed King David in 1921. Honegger took his text from the poem of René Morax, who derived twenty-seven brief episodes from the Books of Samuel and Chronicles and from the Psalms, picturing David as shepherd, monarch and prophet. The Narrator keeps vividly before the audience the thread of the story. Those interested in musical genealogy have traced the influence of many composers in this score, with special emphasis on Bach, Debussy, Schoenberg, Ravel, Stravinsky and Massenet. Honegger is too authentic a genius to be a deliberate plagiarist, and, where one senses the influence of this or that composer, it is always through the compelling medium of Honegger's marked individuality. It is rather a case where there has been an unconscious assimilation of excellent ideas. His orchestral variations from type, be they in the employment of sharp dissonances or chorale-like passages, do not appear to spring merely from a desire to surprise the listener by bold effects, but strike one as a spontaneous and generally striking means of serving his dramatic purpose. As the French essayist, Vuilleumoz, has succinctly put it: "The style is that of an artist entirely free from preconceptions, strongly impregnated with classical culture, a lover of Bach, not renouncing any of the successful works of ancient or moderns, using adroitly all the resources of a universal technique and of a vocabulary which has grown by gradual enrichment throughout the ages. There is nothing disparate in such a richness. One thinks only of the surprising freedom, the sovereign ease of this style, of the incredible justness of accent of this music, of its enormous power."

There are many high lights in this composition—the march to battle of the barbaric Philistines, the magnificent spectacle of Solomon become King, the mystery and final frenzy of the orchestral background provided for the Witch of Endor in the Narrator's speech, the sensuous song of the hand-maiden, the tribal lament for the dead left slain by the Philistines at Gilboa, the rhapsodic psalm, O, Had I Wings Like a Dove, the dance before the ark, the death of David, and the final Alleluia—from first to last there is that economy of means which one associates with the output of this gifted composer; throughout, it is spontaneous, vivid, eloquent music.

The performance was one to reflect credit upon Mr. Koussevitzky for his enterprise, industry, and dramatic genius; on Dr. Davison, who was responsible for the intelligent and spirited singing of the men and girls who comprised the chorus; on the soloists and Mr. Leyssac for the competent manner in which they discharged their exacting roles. An audience which filled the hall was very enthusiastic, recalling the principals again and again. At the conclusion of the concert Mr. Koussevitzky and Dr. Davison each received a silver bowl from the Pension Fund Committee of the orchestra. A lettered design around the edge of the bowl presented to the leader of the orchestra read: "To our admired conductor, Serge Koussevitzky, from the Boston Symphony Orchestra Pension Fund Institution, 1928." The other bowl bore a similar inscription, beginning, "To our generous friend, Dr. Archibald T. Davison." The gifts were made in recognition of the efforts of the two conductors in training the orchestra and chorus.

### LUCIA CHAGNON GIVES RECITAL

With the always expert assistance of Walter Golde as accompanist, Lucia Chagnon, soprano and pupil of Lilli Lehmann, gave a Saturday afternoon recital at Jordan Hall that will not soon be forgotten by those who were fortunate enough to be there. Miss Chagnon's choice of songs gave her abundant opportunity to disclose her gifts as vocalist and interpreter. Opening with three familiar but ever lovely Italian airs from Scarlatti, Pergolesi and Carissimi, she then passed to songs in French by Fauré, Rubinstein, Severac, Gretschanihoff and Chopin-Viardot. There followed five lieder by Beethoven and Schumann and a final group out of Shuk, Quilter, Ganz, St. Leger and Golde. Miss Chagnon's singing yielded unusual pleasure. Endowed with a dramatic voice of lovely quality throughout its liberal compass, she produces her tones freely and sings with a degree of vocal skill that is all too rare nowadays. She phrases with a nice regard for musical values and sings with clear diction in Italian, French and German. All these details, however, are soon taken for granted in the work of this splendid young artist, for it is her fine quality as an interpreter that sets her apart from the multitude of aspiring vocalists seeking recognition. Miss Chagnon is blessed with imagination and intelligence and has learned how to color her tones to suit the mood of text and music. The net result is expressive singing of a highly persuasive order. Miss Chagnon's

audience rose to her. Her return will be eagerly awaited in this city.

### ORGAN PRIZE AWARDED AT N. E. CONSERVATORY

Emma Roche, of Watertown, won the first competition by New England Conservatory students of the organ department for a prize of \$100 offered by Henry M. Dunham of the faculty for the best performance of an organ work of his composition. The judges were: William E. Zeuch, organist of the First Church, Boston; Francis W. Snow, organist of Trinity Church, Boston, and Arthur Foote, of the faculty. The contestants, in the order of their appearance, and with the selections chosen by each for performance,

were: Marion Frost, Sonata in G minor, No. 1 (first two movements); George F. Scott, Jr., Sonata in D minor, No. 3; Ruth M. Greer, Sonata in G minor, op. 1 (first two movements); Emma Roche, Sonata in G minor, No. 1 (second and third movements); Margery Johnston, Sonata in G minor, No. 1 (first two movements); Rowland Halfpenny, Sonata in G minor, No. 1 (second and third movements); Jules Handel, Sonata in F minor, No. 2 (second and third movements). Miss Roche, who was pronounced winner, is a pupil at the Conservatory of Raymond Robinson, organist of Kings Chapel, Boston. She is herself organist at St. Agnes Church, Arlington Center, where she has made a fine record through her musicianship. She will be graduated from the Conservatory in June. Honorable mention in the competition was awarded to Ruth Greer, of Gales Ferry, Conn.

### KOUSSEVITZKY PRESENTS NOVELTIES

Serge Koussevitzky's program for the twentieth pair of Boston Symphony concerts included two premieres. The contributors were Walter Piston, American, and Filip Lazar, Roumanian—and the voice of Stravinsky was heard in the land. Certainly both of these young men have been profoundly influenced by contemporary musical tendencies, and neither has been resourceful enough to escape the power of

(Continued on page 29)

## Metropolitan Revives Così Fan Tutte as the Season Comes to Close

After Long Delay, Mozart's Opera Is Given With Excellent Cast—La Rondine the Final Offering—Other Repetitions Also Please—Audiences Large and Enthusiastic

### MIGNON, APRIL 9

The final week of opera at the Metropolitan opened with a performance of Mignon with Lucrezia Bori in the title role, Marion Talley as Philine and Gigli as Wilhelm Meister. Others in the cast were Leon Rothier, Angelo Bada, Paolo Ananian, Ellen Dalossy and Louis d'Angelo. The Gipsy Dance was done by Mildred Schneider and the ballet was arranged by August Berger. The opera was again enthusiastically received, and must be counted among the most successful productions of the season.

### COSÌ FAN TUTTE, APRIL 11

Despite the ill luck which followed the announcement of the revival of Mozart's Così Fan Tutte, culminating in the illness of the conductor, Artur Bodanzky, Mr. Gatti-Casazza gave the promised performance on the evening of April 11. The opera was scheduled for revival last month, but owing to the indisposition of several of the principals a last minute change in bill was necessary. At the performance last week, Paul Eisler, an assistant conductor at the Metropolitan, was called upon at the eleventh hour to wield the baton in place of Bodanzky, and he did so in a manner highly creditable, having his forces well under control and

bringing out the many delightful spots in the score with charm and skill.

The cast of principals was splendid, all of them entering into the spirit of the comedy and singing with the beauty of tone, freedom and flexibility so necessary to the success of a Mozart opera. Lucrezia Bori was delightful in the role of Despina, giving to it and to her various impersonations just the proper touch of humor. She was in excellent voice and sang the music allotted to her with much fluency and beauty of tone. Florence Easton and Editha Fleischer were the sisters, Fiordiligi and Dorabella, whose fidelity was tested and found wanting, but who were forgiven by their disguised lovers (George Meader and Giuseppe De Luca in the roles of Ferrando and Guglielmo) so that the comedy might come to the proper conclusion. Don Alfonso, the instigator of the plot, was convincingly portrayed by Pavel Ludikar.

The stage settings added a charming note to the performance, which on the whole was so pleasurable that it left one hoping that Mozart's name would appear more frequently on the repertory of the Metropolitan next winter.

### TRISTAN AND ISOLDE, APRIL 12

The last performance of Tristan and Isolde for the season 1927-1928 found the Metropolitan completely sold out, with many devoted listeners standing, and gave opportunity to Gertrude Kappel to repeat what many believe to be her best role; she sings Isolde ideally, and acts it with splendid significance. Kirschhoff was convincing, vocally, and acted the name-part effectively. Michael Bohnen as King Marke, Clarence Whitehill as Kurvenal, Karin Branzell as Brangäne, all have appeared many times and received due mention; smaller roles were capably sung by Arnold Gabor, George Meader, Louis d'Angelo and Max Bloch, and conductor Bodanzky wielded a powerful baton, which lifted the wood-wind to big effects.

### LA RONDINE, APRIL 13

A capacity audience was on hand to witness the season's last performance of Puccini's La Rondine and the au revoir appearances of Bori and Gigli. Geraldine Farrar was conspicuous in contributing to the rounds of applause which followed the beautiful singing of the popular stars; a rose which she tossed over the footlights to Lucrezia Bori was kissed by the prima donna and gracefully thrown back to her—one of those pretty gestures which are characteristic of the Italian singer.

All the principals were in excellent voice and spirits, making the final performance of this popular novelty a thing to be remembered. In addition to Armand Tokatyan, who repeated his fine portrayal of the poet, Prunier, there were Mmes. Fleischer, Ryan, Falco, Alcock, Parisette, Wells and Flexer, and Messrs. Ludikar Picco, Paltrinieri and Wolfe. Mr. Bellezza gave a spirited reading of the score.

### THE KING'S HENCHMAN, APRIL 14 (MATINEE)

On Saturday afternoon, April 14, for the last matinee of the season, The King's Henchman was presented, with Wilfred Pelletier conducting. Mr. Pelletier appeared to be the hero of the afternoon and was recalled innumerable times, finally sharing in the curtain calls and taking one alone. He gave the score an admirable reading. The cast was the same as before, including Florence Easton, Edward Johnson and Lawrence Tibbett. Enthusiasm reigned throughout the performance and the audience was a large one.

### DOUBLE BILL, APRIL 14

The popular double bill, Cavalleria Rusticana and Pagliacci, closed the regular performances of the season on Saturday night. Carmela Ponselle made her second appearance of the season as Santuzza and achieved a distinct personal success. Vocally Miss Ponselle was in excellent condition. Her voice seems to show steady improvement. There was no forcing, but an ease of production that was refreshing. As an actress, the singer is greatly gifted also, and she carried the performance along with a verve that found much favor with the capacity audience. Tokatyan, as Turiddu, sang extremely well, and Mario Basiola made a fair Alfio, although at times his memory seemed to fail him. Ina Bourskaya was the Lola and Philine Falco, the Lucia. Bellezza conducted.

The Leoncavallo opera went along smoothly. Martinelli repeated his Canio to the joy of his admirers. He sang with beauty and depth of feeling, and after the big aria received an ovation. Nanette Guilford was a charming Musetta in looks and voice, while de Luca essayed the part of Tonio with his accustomed skill. Again Bellezza wielded the baton.



JACQUES GERSIKOVITCH,

formerly leader of the Tokyo Symphony Orchestra, Japan, and a pupil of Rimsky-Korsakoff, Glazounoff and Arthur Nikisch, who will make his New York debut on April 26, conducting eighty members of the New York Philharmonic Orchestra.



## Pianists Predominate in Paris

Bachaus Scores Again—New Americans to the Fore—Szigeti and Zimbalist Triumph—De Falla and Chausson Have One-Man Shows

PARIS.—If Bachaus had never played in Paris before, he would now be famous here, for his last recital has kept every pianist and student of the piano talking ever since. It is impossible to imagine a more perfect command of the keyboard and a greater ease in the mastery of it. His Bach and Brahms were authoritative, and his Liszt was as good as that of the best of Hungarians and Poles, who are supposed to have a livelier temperament than the German Bachaus possesses. The extra numbers at the end were a small recital in themselves. The large Gaveau was packed full. At least a hundred faithful listeners stood throughout the entire recital.

### RUMMEL VERSUS SCHUBERT

Walter Rummel played a number of Schubert works at his recital in the Pleyel hall, but failed to rouse much enthusiasm in an audience which did not require such a large hall. Did the pianist select his program because he liked the music particularly well, or merely to be first in the field with the Schubert centenary?

A pianist who was extensively advertised throughout Paris as Maael, gave his first recital here to a densely crowded hallful of admirers. He proved to be a very interesting artist of great versatility and power. He seemed equally at home in all styles. If audiences everywhere show as much interest in this young artist as his Parisian audience, he will certainly have a brilliant future.

### TWO AMERICAN DEBUTS

An American pianist, Berthe Seifert, who has been studying in Germany for the past six years, played a Glazounoff concerto with orchestra in the Pleyel hall, and immediately won the hearts of her hearers. With proper management

she might well become one of the popular pianists in America.

At the Atelier of the American Students in the Boulevard Montparnasse, I heard a young American woman pianist and composer, Hedy Spielter, play a number of her interesting works which won for her first prize for composition at the conservatory of Fontainebleau. Her skill as a pianist was evidenced by her playing of several compositions by Chopin.

At the American University Club concert Lionel de Pachmann delighted his numerous hearers with a program of Chopin and his own compositions. It was a generous act on the part of de Pachmann to come at very short notice to take the place of the club's musical director, Marguerite Morgan, who had been detained by some extra concerts in Egypt.

### NEW AMERICAN CLUB

Last week a new club was opened for American students of the Roman Catholic faith in Paris. The club owes its origin to the activities of the Marquise de Chambrun. The music at the opening concert was provided by the New York contralto, Beatrice MacCue, and a young pianist who has been living here for several years, but who came from New Orleans. Her name is Carol Westmorland. Both her dainty and spirited piano playing and the earnest, appealing singing of the rich contralto were warmly applauded by the members and friends of the new club.

Josef Szigeti made his triumphal re-entry into Paris after his travels in many lands, and played the Brahms violin concerto with the Padeloup orchestra two weeks ago. To my mind Szigeti is always at his best in the serious classical works of Beethoven and Brahms. On this occasion he was

in perfect form. He immediately left Paris for a tour in Central Europe. Efreim Zimbalist created a sensation at his first Paris recital in the Gaveau hall. He was particularly fine in the smaller, lighter, and sentimental pieces. Such perfection in trills, harmonics, and double notes is rarely heard. I like a broader style in Handel, but tastes differ. He will certainly not soon forget the warmth of his Paris reception.

### PRIVATE FESTIVALS

Manuel de Falla had a Festival all to himself in the large Pleyel hall. The auditorium was full, and the applause, especially from auditors who were plainly Iberian, was riotous. I thoroughly enjoyed the songs which Ninon Vallin sang, with the composer at the piano. But some of the instrumental things were without distinction. The concerto for harpsichord with an accompaniment for small orchestra disturbed me. Why select the antique instrument of Bach, Haydn, and Mozart, for such modernly discordant music? Surely that particular composition would have seemed more appropriate if scored for banjo and saxophones, with a little side drum and castanets. But Manuel de Falla is one of the most meritorious composers of Spain. Some of the works will live, particularly the piano compositions and the songs.

Chausson also had a festival,—that is to say, a concert of his own compositions entirely. This composer, who was killed in a bicycle accident in his own garden, is very much neglected by his compatriots. A song or two, and the Poème for violin are all that survive. Hence the Festival.

C. L.

### Arthur Dunham Engaged by American Opera Company

Chicago has contributed a third member to the conducting staff of the American Opera Company, appearing at the Studebaker Theater there under the auspices of the



"Delicately graded tones of liquid beauty that completely captivated the audience."—Scranton Times.

*Frederick Gunster.*  
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ARTHUR DUNHAM

American Opera Society of Chicago and the patronage of the women's clubs of the city. Arthur Dunham presided at the desk in the orchestra pit, directing the performances of I Pagliacci on April 11 and 12, and it is probable that he will act in that capacity throughout the remainder of the engagement.

Mr. Dunham is an organist, composer and conductor of thirty years' activity in Chicago, formerly associated with the Boston Grand Opera Company. He has long been organist of the First Methodist Church and is head of the opera department of the Gunn School of Music. For the last three years the pupils of that institution have given an annual performance at the Auditorium and Mr. Dunham has directed these performances. The conductor enjoys wide personal popularity and has a large local following.

### Mme. Colombati Entertains for De Luca

On April 1, Virginia Colombati, vocal teacher and coach, gave a reception in her attractive studio for Mr. and Mrs. Giuseppe de Luca. During the afternoon several of Mme. Colombati's pupils sang, and the program proved very interesting and varied. Sara Davison and William Quinn, who opened the program with the duet from Sonnambula, also sang a solo, offering respectively the Shadow Dance from Dinorah and an aria from Rigoletto. Mme. Colombati and Michael Revello gave a charming interpretation of the duet from La Favorita. Alma Dormagen, dramatic soprano, sang beautifully an aria from the Masked Ball. Mr. Revello, baritone, was heard again, in an aria from Don Sebastiano, and Theresa Campeau sang very capably the big aria from Traviata. A most fitting close was the singing of two songs by Mme. Colombati, of which the last, Le Due Ciocche, was by her father, G. P. Colombati.

Mr. De Luca was most complimentary about the way the pupils sang and about Mme. Colombati's method of teaching.

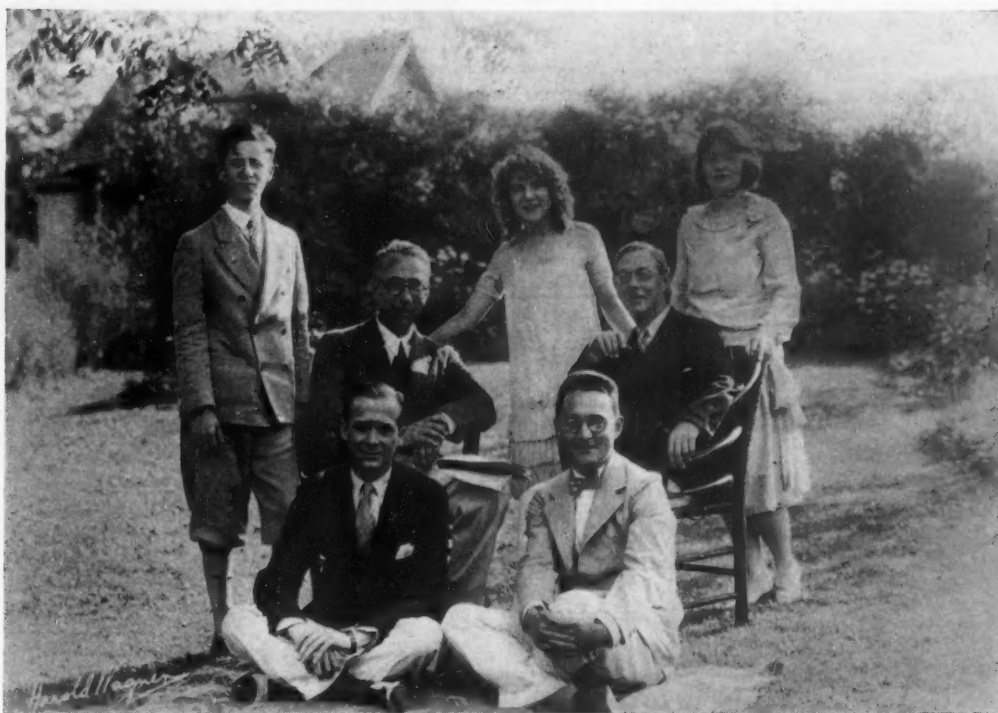
### Helene Romanoff Students' Recital, April 29

Helene Romanoff, teacher of many young dancing artists (in conjunction with the Tarasoff Studio), finds joy in guiding the voices of these talented young Americans. Professional dancers, they are vastly more important on the stage if they can sing, and Mme. Romanoff gives them this additional advantage. Sunday evening, April 29, in Steinway Hall, New York, fifteen numbers will make up an interesting program of arias and songs, forty-two in all, sung by Madeleine Parker, Madeleine Dunbar, Rayo Keen, Hazel Landers, Rosalee Trego, Emily Oppo, Gladys Comoford, Joyce White, Princess White Deer, Kathalee Karr, Clara Small, Helene Josias and Freda Romay.



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*For Information Address:*

Chautauqua Secretary to Ernest Hutcheson, Dean of the Juilliard Graduate School,  
49 East 52nd Street, New York City

# Janacek Wins Fresh Laurels With Operatic Version of Capek Play

Dvorak's Jacobin and Korsakoff's Sadko Also Performed—Philharmonic Introduces One-Nation Programs—Too Much Flute—Kleiber's Success—Popular Americans

PRAGUE.—Once again the musical life of Prague has been under the sign of Leos Janacek. In the Czech National Opera Otakar Ostrcil brought out the composer's latest work, *The Makropulos Case*; at the New German Theater Hans W. Steinberg produced *Katja Kabanova*, and the one-armed pianist, Hollmann, played the *Capriccio* for the left hand, which Janacek composed for and dedicated to him.

The *Makropulos Case* was produced with the same careful preparation that we have come to expect from Ostrcil and it achieved a commensurate success. The story is based on Karel Capek's well-known comedy which, for the purposes of the opera, has been shortened and given a different ending. Here, as in his other works, Janacek's outstanding trait is sharp characterizations; but he has not developed the fragments of melody which blossom out here and there as he did so often in *Katja Kabanova*.

## BRILLIANT PERFORMANCE OF KATJA KABANOWA

This older opera was given a brilliant performance under Steinberg; in fact Janacek himself congratulated the director on the result and said that he had never before witnessed such a "full-blooded" performance. Madame Jicha, in the title role, was exceptionally good.

Dvorak's opera, *Jacobin*, has recently been given at the National Theater, and, as a specialty, Rimsky-Korsakoff's *Sadko*, an opera from the world of Russian mythology, which is particularly effective in its "folk" sections.

Two Swedish singers, Carl Oehmann and Göta Ljungberg, were most prominent among the guest singers who have appeared here from time to time, and who have made it possible to carry out the season's program according to plan.

## AN OPERA ON DÜRER

At the New German Theater the latest novelty was Mraczek's *Madonna am Wiesenau*, an Albrecht Dürer opera, very well made but not particularly entertaining. There have also been a number of newly-studied productions, including *Falstaff*, *Othello*, *Fra Diavolo*, *Meistersinger*, *Rosenskavalier* and *The Bartered Bride*. The praise for all these productions is due to Steinberg, who, since the departure of Zemlinsky for Berlin, has had to carry the entire responsibility for the repertory, and most worthily has he fulfilled his duties.

The most popular guest at this theater has been Alfred Piccaver, the darling of the Prague public. His appearances

in *Tosca*, *The Masked Ball* and *Carmen* were greeted with the usual enthusiasm.

## "NOW DO THE NATIONS"

An interesting innovation was introduced by Vaclav Talich to the Philharmonic series this year. Each concert was devoted to the music of one country; thus we have heard Yugoslav, French, English and Italian music. Such programs have a particular value, for they enable one to gain a well-rounded picture of the musical development of each country. But they also have the drawback that compositions slip in which should better have remained at home. This was particularly noticeable in the Yugoslav concert, where a few really valuable works were crowded by much that was mediocre.

## FIVE FLUTE SONATAS

An unusual concert was that arranged in honor of the flute virtuoso, Le Roy, who happened to be in Prague. No less than five flute sonatas were on the program, some of them written specially for this occasion. Interesting as each work was, one must admit that to listen to flutes and nothing but flutes for an entire evening is a terrible experience.

The Vienna Philharmonic, one of the annual guests which, with justice, calls forth the greatest storms of applause, has again given two concerts. One was conducted by Franz Schalk and the other by Erich Kleiber, whose performance sparkled and glowed with the warmth generated by an enthusiastic musician.

There have been a number of excellent choral concerts, notably the performance of Verdi's *Requiem* by the Hlahol chorus, Handel's *Messiah* (by the Philharmonic choir) and Solomon (by the Deutscher Singverein and Deutscher Männergesangsverein) as well as Bruckner's *Mass in F major* (also by the Deutscher Singverein).

## QUANTITY VERSUS QUALITY

The number of recitalists and soloists is still growing but the quality of their work has failed to keep pace, so that it would be a waste of time and paper to name them all. Chaliapin, as the most imposing artist, has also had the most imposing success.

Tino Pattiera and Georges Baklanoff recently appeared on the same platform and carried on a singers' war in the most friendly fashion. Each went his opponent one better with a more effective aria, or a song that was more "grateful"

to sing or to listen to. From one point of view it was amusing, but on the whole not so pleasant after all. Huberman is still the king of violinists here and after him comes the native Pepa Barton, who has gradually laid aside all empty virtuoso manners and become a solid musician. Karl Hoffmann, leading violin professor of the State Conservatory and first violinist of the Bohemian Quartet, is also a popular figure whose classical programs always provide hours of sheer delight.

## KRASNER'S SUCCESS

Nor while we are on the subject of violinists must we forget the Russian, Maaskoff and the American, Louis W. Krasner, who is a very promising artist, indeed. His dashing manner of playing, which is nevertheless free from affection, immediately won him public approval. He paid tribute to his Boston teacher, Eugene Gruenberg, by playing the latter's cadenza in the Brahms concerto.

Two more artists deserve mention in this report, namely the splendid little American cellist, Mildred Wellerson, now living in Prague, and the young Casals pupils, Eisenberg, who has also done excellent work.

DR. ERNST RYCHNOWSKY.

## Interest in Denver College of Music Summer School

Indicating the interest aroused by the announcement of the Denver College of Music of its first Summer School, with Rudolph Ganz, Arthur Hartmann, Blanche Dingley-Mathews, Mollie Margolies, and other noted musicians as guest teachers, ten free scholarships with these and other members of the college faculty have been offered by F. G. Bonfils, proprietor of the Denver Post.

The Bonfils scholarships will be awarded in competitive examinations to the most gifted applicants between the ages of sixteen and thirty. Already more than 200 young men and women have entered the scholarship contests, and it is expected that the number will approximate 500 before the examinations are held on June 30 and July 1. No residential restrictions are imposed, and no examination or entry fee will be charged. Mr. Bonfils will provide one full scholarship during the summer school term with Mr. Ganz, Francis Hendriks and Andrew Riggs (piano), Mr. Hartmann and Henry Ginsburg (violin), John C. Wilcox and Mildred Rughe-Kyffin (voice), Elias G. Trustman (cello), Karl O. Staps (organ) and Dr. Edwin J. Stringham (composition).

Many enrollments are already reported for the classes of Mr. Ganz and other teachers from various parts of the United States. Denver is looking forward to a brilliant summer musical season. The personnel engaged for the Elitch Summer Symphony, to be conducted in a series of eight concerts by Mr. Ganz, includes many players from leading symphonic organizations of the Middle West.

## Augusta Cottlow Studio Items

Nina Entzminger-Gunin, artist-pupil of Augusta Cottlow, played at the meeting of the South Carolina Music Teachers' Association, at Orangeburg on April 12, and this week gives a recital at Columbia, S. C.

## Part of Article 7 of the Code of Ethics and Practice of the

## American Academy of Teachers of Singing

reads as follows:

"In publicity of any kind a minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil."

# George Fleming Houston

of the

AMERICAN OPERA COMPANY

has been a pupil of

# Gardner Lamson and Percy Rector Stephens

and has not been with his present teacher a sufficient length of time to "warrant the teacher in claiming the student as a pupil."



# "Toscanini Chose No Less a Personage Than

# BRASLAU"

*W. J. Henderson in the N. Y. Sun*



*J. Nickolas Murray photo*

for his only individual vocal soloist in three seasons at the subscription concerts of the New York Philharmonic Orchestra, when on March 1 and 2, 1928, at Carnegie Hall, she sang the role of the Gypsy in De Falla's "El Amor Brujo," and as one of the soloists for his performances of Beethoven's 9th Symphony on March 29 and 30 and April 1.

## OLIN DOWNES SAID IN THE TIMES—

"It was a pleasure to hear again her gorgeous voice with its sensuous depth and color."

## IRVING WEIL SAID IN THE JOURNAL—

"Her performance quite matched in its dramatic intensity the quality of Toscanini's itself. That ought to give a fairly excellent notion of just how superbly good she was."

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## Wiesbaden Likes Naughty Opera

Evolving the New German Oratorio—Alleged Haydn Requiem Heard

BERLIN.—Paul Bekker is remarkably active in his new position as intendant of the Wiesbaden State Opera, and is constantly on the alert for new problems of operatic art and for new and interesting scores. Following the Schönberg monodrama, recently mentioned, he has brought out two little modern Italian operas never before given in Germany, namely Franco Alfano's *Madonna Imperia* and Mario Castelnuovo-Tedesco's *Mandragola*. They both treat rather daring, erotic themes with that ease, grace and elegance peculiar to the Latin temperament and intellect.

Both operas pleased the Wiesbaden public very much. Alfano's music is full of elegance and rich in wit, humor and sparkling invention. Also Castelnuovo-Tedesco's score, though perhaps somewhat less finished and cultivated than Alfano's, is very effective in a theatrical sense and full of Italian brio and vivacity. Dr. Ernst Zulauf, the new conductor whom Bekker brought along from Kassel, was in charge of both operas and earned much praise for his skillful and effective work.

### COBURG ALSO HEARS NEW OPERA

A new opera, *König Vogelsang*, by Gustav Lewin, has had a first and highly successful performance in Coburg. Lewin enjoys a good reputation as a musician in Weimar, where he lives, though he has, so far been little known outside. But the success this opera has just achieved will make his name better known in German musical circles.

*König Vogelsang* is neither realistic, parodistic nor sensational in any sense but rather what was called poetic in former times. It is singable music of high lyric quality applied to a fairy-tale libretto which primarily demands emotional expression. The work conducted by Musical Director Bing was carefully produced and received with unmistakable tokens of pleasure by the public.

### THE NEW GERMAN ORATORIO

Gerhard von Kuessler has been at work for the last ten years building up a new German oratorio. Thanks to his enthusiasm, labor and talents this genre of composition, almost obsolete in our times, has gained new interest in intellectual circles. The purity of Kuessler's artistic faith, the exceptional height of his idealistic flight is beyond question, but there is dissension as to his creative musical powers, a large party considering him as the greatest living German composer, the opponents seeing in him a reactionary rather than a progressive force.

His latest work has just been heard for the first time in Heidelberg; it is a folk oratorio, entitled *In jungen Tagen*, and treats of a conflict of every-day life. A young man coming home from the war finds his betrothed seduced by another man. Shame drives her to death. The young man, in his despair, seeks consolation in dissipation and also comes to ruin. The musical substance of the oratorio consists of no less than thirty of the finest old German songs and melodies in many varieties of settings, for solo voices, male chorus, women's voices and mixed chorus both a-cappella and with orchestra. In the treatment of this musical material Kuessler has shown considerable art not only in the vocal part but also in the orchestration which contains complicated and interesting episodes, one in particular being a symphonic interlude with variations on two famous old folksongs. The oratorio is written on a big scale, lasting two hours and a half. Produced by the Heidelberg Bach Verein and conducted by Dr. Hermann Poppen, it made a considerable impression.

### WAS IT HAYDN OR HIS BROTHER?

Somewhat of a sensation was caused among the professional music historians these last months by the discovery of an unknown Requiem in C minor by Joseph Haydn. A young student of the university of Tübingen was the happy discoverer. In the municipal museum of the little town of Burghausen, not far from Salzburg, he found, among heaps of old music, a requiem in parts, complete with the exception of the viola part. After a prolonged search two other copies of the same requiem were found in the library of the cathedral choir in Munich and in another Munich church. Thereupon the discoverer, Ernst Fritz Schmidt, went ahead collecting ample evidence for his assumption that Joseph Haydn was the author. The Haydn authorities are not unanimous in their opinion, however, some of them being inclined to ascribe it to Joseph's brother Michael Haydn of Salzburg. In Düsseldorf the score in question has now been performed for the first time, by Conductor Hans Weisbach, and so much at least became evident, that if Joseph Haydn is really the composer of the Requiem he must have written it in his younger days, before he had developed that peculiar style which we admire in his last great oratorios. H. L.

### Marion McAfee's Success in Paris

Leaving a sick bed to fulfill an engagement with the Orchestra Philharmonique in Paris, France, a while ago Marion McAfee scored one of the biggest successes of her career. This young American soprano is completing her

studies abroad and is much in demand for concert and recital. At the Students Atelier Reunions, recently, she sang works by Handel, Mozart, Scarlatti, Staub, Dalcroze and, for the first time, songs by Rachmaninoff and Gretchaninoff in Russian, as well as an English group. She was heard in several songs at the United States Students and Artists Club a while ago. Miss McAfee also sang at one of the regular Monday Musicales at the home of Mme. Denyse Molie.

Her concert at Pleyel Hall with the orchestra brought the singer much praise. Pierre Leroi, critic of *Gaulois*, called her a "soprano with serious talent." Fernand Le Borne wrote in the *Petit Parisien*: "Soloist of real worth, Marion McAfee, young American, is gifted with a charming lyric soprano and full of future promise." Andre Gresse, of the *Le Journal*, stated that she made the air from the *Magic Flute* "brilliant with her supple, light soprano and shading of tone." Like his colleagues, A. Febvre-Lougeray, of the *Courier Musical*, had only words of praise for this "delightful American singer" and said that she sang Mozart ideally; that for one time he thought the press did not exaggerate where it is a question of "voice of exquisite texture, ravishing dewiness of tone, cajoling richness, crystalline clarity of tone."

### Mr. and Mrs. Yeatman Griffith Give Reception for Mrs. Donald Spencer

On April 1, Mr. and Mrs. Yeatman Griffith received in their beautiful New York studio home for Mrs. Donald Spencer, manager of the Portland Symphony Orchestra and her party, including, Mrs. Don H. Palmer of Seattle, Wash., and Ruth Lorraine Close and Mrs. Charles E. Sears of



*"Miss Peterson sings with intelligence, with a nice appreciation of the content of a song, and with a vocal style which commends itself by its naturalness and its continent treatment of tone."*

The New York Herald Tribune said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Portland, Ore., who are touring the United States, visiting the various orchestras.

At the tea urns in the spacious dining hall were, Mrs. Giovanni Martinelli, Mrs. Josef Lhevinne, Lenora Sparkes, Marguerite Cobbe, Clara Edwards, Euphemia Blunt, and Lenore Griffith. Serving at the punch bowl were, Ruth Garner, Neva Chinski, Lucille Gibbs, and Edith Gilman. Over 200 prominent musicians and society folk attended. Among the guests present were:

Mr. and Mrs. Paola Gallico, Rubin Goldmark, Mr. and Mrs. Berthold Neuer, Mrs. Ernest Schelling, Edward Johnson, Mr. and Mrs. Lawrence Tibbett, Lenora Sparkes, Pavel Ludikar, Mrs. Giovanni Martinelli, Mr. and Mrs. Josef Lhevinne, Signora Castro, Boris Hambourg, Dr. and Mrs. Eugene Noble, Milton Blackstone, Martha Attwood, Alessandro Alberini, Mr. and Mrs. William Gustafson, Esther Dale, Arthur Beckhardt, Marguerite Cobbe, Ruth Garner, Charles Garner, Lucille Gibbs, Mr. and Mrs. Chalmers Clifton, Carrie Bridwell, Clara Edwards, Jane Ann Edwards, Mr. and Mrs. Oscar Ziegler, Mr. Harwill, Miss Butterfield, Mr. and Mrs. Alfred Greenfield, Max Schmidt, Ralph Lyman, Pearl Eddy, Mr. and Mrs. Hallett Gilbert, Mr. and Mrs. Arthur Bergh, Mrs. Harrison Irvine, Elizabeth Hull, Mrs. Eugene Savidge, Mr. and Mrs. Brodie Gilman, Dr. Cole, Mr. and Mrs. Francis Macmillan, Mr. and Mrs. Rudolph Gaertner, Miss Gaertner, Mr. and Mrs. W. Tryon, Toscha Seidel, Mr. and Mrs. Franke Harling, Mr. and Mrs. James Levy, Rosalie Hausman, Mrs. Ferguson, Ethel Peyser, Nelson Rowley, Neva Chinsk, Jeanne Deardorff, Margaret Notz, Lorene Riley, Mr. and Mrs. Wade Ferguson, Rodney Johnson, Ella Schmuck, Euphemia and Alice Bunt, Harriett Maconel, Mme. Jomesca, Major R. Condon, Miss G. Condon, Mr. Swan, Miss C. Edwards, Mildred Gardner, Misses Selby, Edna Rothwell, Fay Morvilius, Vera Aiken, Ray Brown, Hazel Huntington, Lillian Palmer, Francis Tyler, Maurice Giffin, George Wilber Reed, Mr. and Mrs. Wm. Bassett, Mr. and Mrs. Scott, Frank Grey, Mr. and

Mrs. Arthur Hartman, Rosalie Klein, Rhea Silberte, Marion Bauer, Flora Bernstein, Carolyn and Helen Beebe, Mr. and Mrs. Harold Milligan, Mr. and Mrs. Samuel Gardner, Mrs. Marc Haas, Miss Foresta Hodgson, Mr. Finney, Mr. and Mrs. Ralph Root, Dr. and Mrs. H. B. Torray, Lucy Bogue, Benard Laberge, Margaret Norris, Sigmund Spaeth, Abby Whiteside, Mr. and Mrs. Francis Van Ardyn, Lora Teshner, Mr. and Mrs. Paul Stassevitch, Mr. and Mrs. Harold Barlow, Caroline Andrews, Mr. and Mrs. Laurence Jones, Mrs. Ditchburn, Mr. and Mrs. Arthur McComb, Ella Draeger, George Hicks, Mr. and Mrs. Cornelius Van Vleet, Clifford Barrie, Eloise Ellis, Grace Ellen Hopkins, Frances Smith, Mr. and Mrs. George Street, and Wm. Caldwell Griffith.

## Brailowsky Triumphs in Brussels

A New Violin Wonder and an American Prodigy Heard

BRUSSELS.—The recent appearance here of Alexander Brailowsky, after an absence of two years, was in the nature of a sensation. The large hall of the Theatre de la Monnaie, which is very rarely used for recitals, was sold out and once again the artist had an overwhelming and unanimous success, the public refusing to leave the hall before they had been granted numerous encores.

His all-Chopin program opened with a technically astonishing performance of the F sharp major Polonaise. This work—which, with one or two others, is exceptional among Chopin's compositions for its sombre color, its tragic sentiment and profound emotion—was played by Brailowsky with a beauty, a passion, a variety of tone color and nobility of inspiration that were extraordinary. It was followed by two waltzes—the E flat major, which is so often massacred in salons, and the A minor, both of which were played with slightly ironical touches that lent a certain piquancy to the music. Then came the Scherzo in B flat minor which, contrary to the majority of virtuosos, Brailowsky interpreted in a straightforward, joyous, knightly manner.

The principal piece on the program was the B flat minor sonata and it was performed with such distinction, such concentrated feeling and such respect for the composer's intentions that the pianist was tendered a veritable ovation.

The last part of the program comprised the G minor Ballade, three Ecosais (ravishingly played; one of them had to be repeated), the D flat major Nocturne, and the A flat major Grande Polonaise, which aroused tremendous enthusiasm. Brailowsky is unquestionably one of the greatest Chopin interpreters of the day.

### A NEW VIOLIN WONDER

A young Russian violinist, Milstein, a pupil of Auer, and who is at present touring Europe, made his Brussels debut with brilliant success. He chose Handel's sonata in D major as the medium for his introduction to the Belgian public and the grandeur and nobility of his rendering was a revelation. Genuinely Handelian in style, his performance was also notable for its virility and musical penetration and made a profound impression on the audience.

### AN AMERICAN PRODIGY

Another young violinist who has recently made a successful debut here is Viola Mitchell. She hails from America and is not unknown in the musical world despite her mere sixteen years, for she has concertized in America and Australia, since she was ten. Having studied with Margaret Horne, herself a pupil of Joachim, Sevcik and Auer, Viola Mitchell completed her training with Ysaye, who numbers her among his favorite pupils.

She played her entire concert with orchestra, the program including Mozart's G major concerto, Ysaye's Fantasy for violin and orchestra, and the Brahms concerto. Throughout the evening one had the feeling of listening to an extraordinary gifted artist with a fine musical intelligence and abundant technique. She gave a finer performance of the Brahms work than we have ever heard from anyone of her age. She undoubtedly has a brilliant career before her. A. G.

### George Liebling Writes to Ralfe Leech Sterner

Much interest was shown in the evening of compositions by George Liebling, given at the New York School of Music and Arts, Ralfe Leech Sterner, director, on March 1. The roomy institution was crowded with interested listeners, who heard piano, violin and vocal numbers by George Liebling; Leonard Liebling, editor-in-chief of the *MUSICAL COURIER*, assisted at a second piano. The next day Director Sterner received the following letter from George Liebling:

New York, March 2, 1928.

Dear Mr. Sterner:  
I have to thank you again for your great kindness in getting up yesterday at your distinguished school that program in honor of the composer, George Liebling, myself. The whole arrangement and execution of every number was very excellent and artistic. The vocal selections proved so fine in regard to style and tone-production, that the master's (your) method showed plainly. The playing of the violin pupils (Mr. Stoeving) and the pianists (Friedheim and Riesberg pupils) was excellent in every way, and showed the master's tuition and artistic ways. I consider the concert a great honor done me and my art as a composer. With renewed thanks,  
Most sincerely yours,  
GEORGE LIEBLING.



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## Concert Management Arthur Judson

announces that

# GERTRUDE KAPPEL

Prima Donna Soprano

Metropolitan Opera Company

will be under its direction next season. Mme. Kappel will be available only for a limited number of concerts from November 1 to December 1, 1928.

**"The town  
is ringing with the  
praises of Gertrude Kappel  
—and with reason."**

*Samuel Chotzinoff, New York World, January 17, 1928*

"A woman who summoned poetic illusion as well as finely shaded song to her aid in revealing the spirit of Isolde; who, in accomplishing this, matched text with tone and tone with text, and whose every act and word had significance for the audience. The voice is uncommonly warm and lyrical, of the necessary range, and fitted for the dramatic expression. . . . In the last act, again, the audience applauded long and vehemently Miss Kappel, whom it had cheered when the curtain fell for the first time."—Olin Downes, *New York Times*, January 17, 1928.

The cast represented about the best of the Metropolitan's resources in its German wing, including Gertrude Kappel, whose Kundry in all three manifestations, as the harassed dual-natured wild woman, as the resplendent seductive Herodias of the temptation scene and as the repentant Magdalen, was of an artistic stature vocally and dramatically vying with that of Milka Ternina in the first Conried Parsifal in America in 1909.

—*The Philadelphia Record*, April 4, 1928.

Mme. Kappel again showed that she is one of the finest of present-day Wagnerian sopranos. Her delineation of Kundry was a marvel of vocal and dramatic art. From the first moment of her appearance to the close her work was of the highest imaginable order. So many were the instances she gave of great operatic art that to catalogue them virtually would be to mention her every appearance. Her work in the enticement scene of the second act and in the penitential one of the third was magnificent.—*Public Ledger*, Philadelphia, April 4, 1928.

"She tempts one, time and again, to unfurl that adjectival pennon and set it flying in the jubilant winds of praise. . . . An Isolde of sensitive musicianship, of temperament shepherded and made poignant and deeply moving by restraint and balance and scrupulous taste; an Isolde with the divining instinct and the kindling touch. . . . Mme. Kappel is plentifully endowed with voice. It is a true Wagnerian organ that she brings to us, rich, warm, enduring. She employs it with subtlety and finesse. She phrases with the delicacy and the sensibility of an accomplished Lieder singer; with a continual play of varied color and nuance, with an exquisite use of mezza voce. . . . It should be added that Mme. Kappel's personal triumph was extraordinary. We can think of no Wagnerian singer in recent years who has achieved so fervent and spontaneous an ovation from a Metropolitan audience."—*Lawrence Gilman, New York Herald Tribune*, January 17, 1928.

Fidelio had its first hearing of the season last night at the Metropolitan Opera House by an audience that revelled not only in the music but in the singing of Gertrude Kappel, the greatest prima donna who has come out of Germany in more than a score of years. . . . That impassioned aria, "Abscheulicher," which runs the gamut of the emotions, concluding in that glorious adagio "Komm Hoffnung," which Kappel sang with rare beauty of tone and expression. The only thing that has ever approached it in the years of the Metropolitan was the rare work of Marianne Brandt, years and years ago.—*New York Post*, March 15, 1928.



"As a singer Mme. Kappel was quite as impressive as she was an actress. Her voice is one of exceptional volume. But it is of great clarity and smoothness in texture; and it can always be depended upon to do what is required of it, and there is the loveliest lyric potentialities within its heroic mould. She sings so well that enunciation is part of her credo. Mme. Kappel, indeed, is the most important addition to the Metropolitan in many a day. Last night's audience was quick to sense this, for it applauded her enthusiastically, with the kind of applause that is unmistakable."—*Irving Weil, New York Evening Journal*, January 17, 1928.

"She is that type of artist for whom creation is the spontaneous expression of passionate subjective experience. The reality of her Isolde was something that swept you off your feet. . . . To begin with, no voice as lovely has sung Wagner's music in New York since the days of Ternina and Lehmann. . . . She employs the mezza-voce with consummate skill; her full tones are round and steady. The registers of her voice are finely equalized and the lower has a warm contralto quality. Yet it is not only vocally that Mme. Kappel towers above all other Wagnerian singers of recent memory; she is an actress of exceptional feeling, in whom the deed is apparently inspired by a sort of mystical mingling of reality with imagination. . . . Mme. Kappel was recalled at least fifteen times by her audience that did not content itself with mere applause but voiced its welcome with echoing cheers."—*Edward Cushing, Brooklyn Daily Eagle*, January 17, 1928.

## Reports of New York Concerts

APRIL 9

### Beethoven Association

The fine concerts of the Beethoven Association came to a close for this season with a Monday evening program of splendor and distinction. Town Hall was crowded with the usual representative audience attracted by these functions, and the familiar high degree of enthusiasm prevailed throughout the entertainment.

Walter Damrosch, minus his baton, made an appearance as a pianist in the Beethoven violin and piano sonata in F, opus 24, Paul Kochanski being his partner. The pair gave an earnest, musically, and spirited performance.

Albert Stoessel also laid aside the baton for once, and played the viola in Schubert's string quintet, in C major, opus 163. His helpers were Paul Kochanski and Edouard Dethier (his first concert appearance for some years) violinists, and Felix Salmond and Josef Emonts, cellists. The lovely work had a hearing that stirred the fancy and warmed the heart of every listener.

Mme. Matzenauer exhibited her precious interpretative art and authority of style in a group of songs (Schumann, Brahms, and Schubert) and had the advantage of masterful accompanying done by the rare Frank La Forge.

As a finale, and an inspiring one, Messrs. Kochanski and Scipione Guidi did the Bach concerto in D minor for two violins, supported by the string orchestra of the Juilliard Graduate School, conducted by Albert Stoessel.

The Beethoven Association is in the proud position of

being able to give concerts with aggregations of artists no other body could hope to assemble together on one platform at one time.

APRIL 10

### Yolanda Mero and Paul Kochanski

Yolanda Mero and Paul Kochanski gave a sonata recital at Steinway Hall on April 10 before a delighted audience. The program consisted of Beethoven's Kreutzer Sonata, and the sonata in E flat major by Richard Strauss. Both of these works were played with a charm of manner, a beauty of tone, and interesting variety of interpretation that would have established these two artists as masters musicians were they not already so recognized. It is an excellent thing that two such artists find it possible to get together occasionally to give such music as this, and it is regrettable that it cannot be done more often. There is at least a small public that loves sonata playing when it is properly done, and one would think that a series of such concerts might at least pay for themselves. On this occasion both artists were applauded in a manner that clearly indicated that pleasure which they gave their audience.

### William Sauber

On April 10, at Town Hall, William Sauber, pianist, who is the latest winner of the Walter Naumburg Foundation prize, made his first New York appearance before a large and enthusiastic audience. His program was a difficult one,

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and of sufficient variety to constitute an exhaustive test of his ability. He played a number by Bach-Liszt and continued with Schumann, Chopin, Debussy, Gruenberg, Stojowski and the E major polonaise of Liszt. In his playing Mr. Sauber displayed a brilliant tone, warm and sympathetic, combined with a fine technic and style of interpretation. At the conclusion the enthusiasm of the audience made it necessary for the recitalist to add a number of pieces to his printed list.

APRIL 11

### Marion Carley

A pianist of exceptional intellectual and musical gifts is Marion Carley, who demonstrated this in her first New York recital at Town Hall on April 11, under the auspices of the Juilliard Musical Foundation. She had previously this season shown her capability as soloist with the New York Orchestral Society, playing a Saint-Saëns concerto. In her recital, starting with the Sonata Eroica (MacDowell), continuing with Bach-Silotti, and an original Bach suite, all played with freshness, fluency and admirable semi-staccato touch, she achieved a powerful climax in the great prelude and fugue in A minor (Bach-Liszt); in the last named not a note was missing—a most admirable, well thought-out performance. Brilliant and expressive show pieces by Albeniz, Debussy, Ravel and Dohnanyi closed the enjoyable program, with The Trout (Schubert-Heller) as encore.

### New York Banks Glee Club

The New York Banks Glee Club, Bruno Huhn, conductor, gave a concert at Carnegie Hall on April 11. The assisting artists were Ruth Shaffner, soprano, and Lajos Shuk, cellist. The chorus' part of the program consisted of an English folk song arrangement by Vaughan Williams, Zelter's Dr. St. Paul, a setting of Sea Fever by Mark Andrews, All Through the Night, Gounod's Soldiers' Chorus, Archer Gibson's The Drum, and similar light but nevertheless enjoyable selections. Mr. Huhn's ensemble sang well. There was no shouting, no tremendous choral climaxes (the music did not require any), but throughout the entire evening the chorus's singing was characterized by a certain musicianly restraint, a quality that is too seldom found in organizations like this.

Much can be said in praise of the soloists. Ruth Shaffner, in the presentation of such numbers as Mozart's Alleluiah, Mendelssohn's On Wings of Song, Brown's Shepherd Thy Demeanor Vary, Rasbach's Trees, and Let All My Life Be Music by Charles G. Spross, displayed an admirable voice. Moreover, she knows how to use it, and her interpretations were sincere and musicianly. In those two widely differing songs, Mozart's Alleluiah and Rasbach's Trees, her singing was particularly commendable. The Mozart aria is not the easiest of things to sing, but Miss Shaffner has a flexible and sweet toned voice and with it she more than rose to the occasion. Another one of her numbers, Reinthaler's The Bell-Ringer's Daughter, a ballad-like song with chorus accompaniment, deserves mentioning.

Mr. Shuk showed himself to be a musician of taste, avoiding as he did in his varied but short program all those rather disconcerting and unmusical pyrotechnics that are frequently dear to the heart of the solo cellist. His tone was rich and clear and his interpretations were likewise pleasing.

William J. Falks and Celius Dougherty were the accompanists of the evening.

APRIL 12

### Boston Symphony Orchestra

Serge Koussevitzky with his fine body players, the Boston Symphony Orchestra, attracted a mammoth audience to Carnegie Hall, on April 12. The opening symphony, by Edward Burlingame Hill, was received with manifestations of pleasure, for it is straightforward music, the Boston composer clinging to classic forms, and largely to accepted harmonic lines. A double recall for music and the conductor finally brought Mr. Hill to the platform from his box. Stravinsky's Fire-Bird suite has probably never been better played in New York, details of hitherto unheard beauty and significance

(Continued on page 24)

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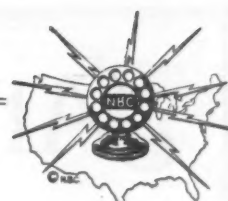
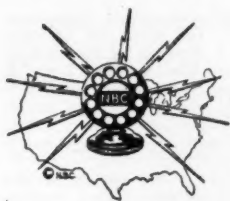


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### Press Comments

Her performance was clean-cut, pure in intonation, with body to the extreme upper tones . . . not a task, but an agreeable exhibition of true agility.—Philip Hale, *Boston Herald*.

Than Miss Andrews the most precious music critic could desire no more beautiful songster.—*New York Herald-Tribune*.

There was in the rendition a truly vivid artistry.—*New York Times*.

Captivating the audience by the beauty of her sweet tones.—*Philadelphia Public Ledger*.

Made an effective impression in her first song and maintained it throughout the entire evening.—*St. Louis Globe-Democrat*.

Sings with admirable lightness and flexibility . . . and a winsome charm enhances all of her singing.—*Christian Science Monitor*.

A voice that should please the most sincere lovers of better music.—*Pittsburgh Press*.

There's a bit of magic in her voice.—*Newark Evening News*.

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# Albert Stoessel

Conductor



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During the past winter Mr. Stoessel has conducted the concerts of the New York Oratorio Society (seventh season) and the Bach Cantata Club of New York and London.

Mr. Stoessel has been engaged to conduct the Westchester Festival, May 17-18-19; the New York Symphony Orchestra season of 40 concerts at Chautauqua, N. Y. (seventh season), in July and August; and the Worcester Festival (fourth year) in October.

Mr. Stoessel is head of the Department of Music in New York University and Director of the Juilliard Graduate School orchestra.

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## New York Concerts

(Continued from page 22)

coming to the fore; orchestra and conductor shared in the applause.

As for the Beethoven's fifth symphony, in the Koussevitzky conducting there were many moments of originality, perhaps of daring, such as the tremendous speed, not clear in such tempo, of the double basses in the scherzo, the deliberate tempo of the finale, and the lagging andante. But effect lay in just this procedure, sometimes surprising effect. Players and conductor gave of their best in the ever welcome work drawing a storm of applause at the conclusion of the concert.

APRIL 13

Boris Levenson

The prevailing minor key of nearly all the works composed by Boris Levenson and played and sung under his conductorship at Town Hall, on April 13, yet contained surprising variety, for these Russians will be merry, even in the minor modes. The evening was outstanding in presenting new and also unpublished works of this eminent pupil of Rimsky-Korsakoff, including solos, choruses and ensemble works. A march in G minor in a Hebrew Suite had power, the graceful improvisation in the work also giving opportunity to solo flute and clarinet; of decidedly Russian character was the closing finale, ending in triumphant G major. After this work the composer bowed many times to the applause. Autumn and The Morn (Ms.), ably sung from memory by the Elizabeth, N. J., Jewish Workers Chorus of 40 mixed voices, were original in character. Morn had to be repeated. Dmitry Dobkin sang an aria (Ms.) from the opera, Caucasian Captive Warrior, showing a true tenor voice and musical spirit; later he gave three songs, including a Russian Lullaby, which made effect, the composer playing excellent piano accompaniments. Rural Russia and Pastorale Orientale for Chamber Symphony Orchestra were highly enjoyable music, perhaps the climax of the evening, for they had individuality and color. The concluding Revolutionary Hymns, for chorus and orchestra, were marked by splendid climaxes and harmonies such as, seemingly, only the Russian-Tartars can write. Throughout the evening the composer was repeatedly called out to bow his acknowledgments.

Beethoven Symphony Orchestra

A huge audience, a laurel wreath for Georges Zaslowsky, conductor, a fine soloist, a good program well played and applause and good wishes for New York's new orchestra marked the seventh and last concert this season of the Beethoven Symphony Orchestra at Carnegie Hall on Friday evening. The fact that it was "Friday the 13th" might have been somewhat disquieting to superstitious friends of the new organization, had it been the first concert of the season, but it was the last so it did not matter.

The orchestra, which has gained in precision and confidence from concert to concert, gave an excellent account of itself in Tchaikovsky's Fifth Symphony, Stravinsky's Fire Bird and a suite, entitled Imagery, by Horace Johnson, a native composer. Mr. Zaslowsky conducted the two big Russian works without a score, and showed that he knew much more about them than the notes and the entrances of the various sections of instruments. His Tchaikovsky was along sound lines, broad, sonorous, sincere and warm. Especially effective were the incomparable andante and the piquant waltz movement, the former tinged with the true Tchaikovsky pathos and verve, the latter clear, crisp and lilting. The astonishing features of orchestration and tone coloring which abound in the Stravinsky suite found in the conductor an able exponent. The remarkable piece was displayed in its best light.

Horace Johnson's three short Hindu sketches, based on poems of Tagore, and entitled Procession to Indra, Aparasa and Urbassi, proved to be tuneful, cleverly orchestrated and strongly Oriental in flavor. There were suggestions of Goldmark's Queen of Sheba ballet and modulations that were not foreign to Wagner's Ring, but on the whole the pieces are pleasing and effective.

Another American feature of the concert was Lucille Chalfant, who gave a brilliant performance of Mozart's difficult aria, No, No, che non sei capace. The roulades, staccati and plenteous notes in the high frosty regions where few can dare to tread were admirably suited to the flexible, bell-like and finely schooled voice of the gifted coloratura soprano. To her vocal accomplishments are added a most attractive stage presence and much charm of manner, which gained for her a most cordial reception.

A really enjoyable concert—the best Mr. Zaslowsky has given us this season.

New York Opera Club

The New York Opera Club presented a recital honoring the memory of Jean de Reszke, at the Hotel Astor, April 13. Several of the artists on the program were pupils and associates of the master, and an interesting feature of the evening was a talk by William Guard, press representative of the Metropolitan Opera Company, in which he recounted some striking incidents of the career of Jean de Reszke. Leon Rothier, basso member of the Metropolitan, sang a group of numbers which were well received. Others on the program were Cobina Wright, Rachel Morton, Charlotte Lund, Irving Jackson, and Edna de Lima.

The Society of Ancient Instruments

The names of Casadesus and the Society of Ancient Instruments, of which Henri Casadesus is founder, have become all but synonymous, not only with excellent music-making on the instruments of days gone by but also with that movement which has had much to do with the revival of interest in the more delicate and naively beautiful compositions of the eighteenth century masters.

That society, composed of the aforementioned Henri Casadesus, viole d'amour; Marius Casadesus, quinton; Maurice Devilliers, basse de viole; Lucette Casadesus, viole de gambe, and Regina Patorni-Casadesus, clavecin, is visiting New York, and on April 13 gave a concert at the David Mannes Music School, which, according to Mrs. Mannes, was its only appearance in this city this season.

Naturally, the program was one of considerable charm, consisting, as it did, of Mouret's Le Jardin des Amours,

playing by the whole ensemble; Tomasini's Suite pour Quinton, by Marius Casadesus; two solos for Clavecin, Mozart's Pastorale Varice, and a Sonatine by Scarlatti, by Regina Patorni-Casadesus; Asiolli's Divertissement for Viole d'amour, by Henri Casadesus, and LeSuer's Une Fete a la cour des Miracles, again by the society. That the ensemble and solo playing were musically was to be expected; that the old and, for the most part, seldom heard instruments sounded remarkably well and brought to the compositions the desired delicacy and proper tone color had been after all anticipated. But what seemed most startling, to this reviewer at any rate, was the freshness of the music and its superiority to even the most praiseworthy endeavors of the modern neoclassicists.

It is only natural that the contemporary composer and the lay devotee of the tonal art, with his ears fatigued with experimental cacophonies of the moment, should turn to this beautiful and civilizing music, and it is fortunate that there are such competent organizations as the Society of Ancient Instruments to perform it so well.

Edna Thomas

Edna Thomas is an interesting interpreter of the songs of the American Negro slave, which is made evident again in her present series of recitals at the Edyth Totten Theater. The first one, April 13, served to deepen the excellent impression that she already had made in this city. The "Lady from Louisiana," as she is called, sang Negro spirituals, a group of interesting street cries of New Orleans and Baltimore, several Negro play and work songs, and numerous Creole Negro songs from Louisiana.

Miss Thomas is an artist of the first rank. Besides possessing a contralto voice of wide range and rich and sweet quality, she is one of the most competent interpreters of Afro-American music that this reviewer has so far been privileged to hear. A native of the South, she understands the Negro, and this sympathy and understanding raise her performance to the level of real art. Moreover, her recitals bring more to her audience than the frequently heard spiritual. Her programs are most unusual. She has collected many of the songs herself, either from Negroes or from Southern families who have handed down from generation to generation some charming tune which one of their own slaves used to sing. Miss Thomas appeared in Southern colonial and pre-Civil War costumes. Before many of the numbers, she added considerably to the appreciation of her offerings by a few short but charming explanations. William Reddick is the accompanist for the entire series.

APRIL 14

Boston Symphony Orchestra

The last New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky conducting, attracted a large and appreciated audience to Carnegie Hall on Saturday afternoon.

Before the intermission the visitors were heard in Beethoven's Egmont Overture, Schoenberg's orchestral setting

(Continued on page 28)

## LASZLO ALIGA

Lyric Tenor

GIVES BRILLIANT and SUCCESSFUL  
Recital at Steinway Hall on April 3

Laszlo Aliga sang last night at Steinway Hall. He is a tenor. Moreover, he is a tenor of intelligence. If that is not enough, he is a tenor of fine taste. And with those unusual qualities on the credit side of his ledger, he comes along with a lovely voice, beautifully trained and directed. It was a distinct joy to hear Laszlo Aliga. He will be remembered as one of the best recitalists of the season, heard in any of the halls, large or small. —NEW YORK MORNING TELEGRAPH.

The proportions of the small salon are not conducive to an exact measurement of vocal capacity, but they are favorable to the observation of interpretative talents. Mr. Aliga thus submitted his art to an exacting scrutiny and might possibly be heard to greater advantage on a larger stage.

—NEW YORK HERALD.

Laszlo Aliga, a Hungarian tenor with voice carefully and deftly used, provided a diverting evening in Steinway Hall.

—NEW YORK WORLD.

Mr. Aliga sang with considerable interpretative ability.

—NEW YORK SUN.

He began with Mi Par D'Udir, from Bizet's Pearl Fishers, displaying a light tenor voice of much natural sweetness.

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"How long since 'bravos' have resounded in Jordan Hall? Last evening Mr. Gil Valeriano's singing produced such waves of enthusiasm both vocal and of the customary kind."—*Boston Transcript*, October 27, 1927.

"A perfectly exquisite program, as interesting and satisfying to the general listener as to the technical musician, was interpreted with tonal elegance that enhanced the beauty of pure melody."—*El Paso Herald*, Feb. 13, 1928.



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## PROBLEMS OF VOCAL STUDENTS

By Lazar S. Samoiloff

Problems of the student in search of a teacher, and of those strange to New York, were recently discussed by Lazar S. Samoiloff, New York vocal teacher.

"A singing teacher," he said, "is like wine—the older the better; with more knowledge and experience he can quickly detect faults, more easily find a remedy for bad habits. If singers did not imitate other singers, trying to make voices sound big and brilliant in their own ears, they would not get into bad habits, and very little voice culture would be necessary."

"The main difference between a good and bad teacher is that a good one will never push the voice, but will guide it so that it will be flexible, resonant and relaxed; it is only in this way that one may sing to old age."

"The art of voice placement can be expressed in a few words: every tone, high, low or middle register, must be covered by the head cavities that produce resonance, pleasing vibrations and give bell-like carrying power. After a short time it should be easy to produce every vowel with the same freedom and resonance, if the first tones are placed and covered properly. But then the trouble starts with the consonants. Many singers think that to enunciate clearly they must stress the consonants; on the contrary, vowels alone can be sung or sustained. Pronounce or touch consonants clearly, but proceed at once to the vowel, holding it the full value of the note; the consonant has no musical value. I have read books on voice culture that are extremely bad for the singer, and should never have been published. They say 'sing in the front,' and to bring this result teach exercising on 'ma mamapa—pa pa ta tata,' or, 'do re mi fa so la ti do'—all very fast."

"Pushing the voice makes it appear larger," said Samoiloff; "a covered tone with head resonance will sound small in a room and large in a hall, whereas a pushed tone will sound big in a room and small in a hall. Flattening and tremolo are inevitable results of this forcing, which to the novice looks like encouragingly rapid progress."

"The velvety beauty of singing tones is produced by covering each tone with head resonance—with vibrations and overtone; but the tone that sounds big to the singer, if produced at the front of the mouth, will not carry a tenth of the distance."

"How soon will I be able to make money?" students ask. "I always tell my pupils," said Mr. Samoiloff, "that if they study for art, money will come their way; but if they study for money, art will evade them like a shadow. The



LAZAR S. SAMOILOFF

most heartening thing is that good singers never want for a position; it is only the mediocre ones who cannot capitalize their gifts. There are not enough excellent singers to fill demands; there is, however, mediocrity in abundance. New York now has a bigger demand for singers than ever before, with many movie houses presenting superior concerts, and with many small opera companies now in existence."

"What does a vocalist select a teacher for?" he was asked. "For many things, differing with the individual needs of the pupil. There are three items, however, of fundamental

importance, namely, voice placement; songs; the convention of singing. A teacher should be an inspiration to pupils, a personal friend, as well as severe critic. When a new pupil comes to me for lessons I acquaint myself with many things about his or her life outside the studio—how he lives, spends his time, his tastes, etc., thus forming a closer bond of friendship and understanding with him than would be possible were I merely to teach him scales and send him home."

"Don't be afraid to ask questions about voice; a good teacher welcomes them. The teacher must have the power to arouse perfect confidence, must have vitality and personality to inject new joy in work when tired or discouraged; he must take a personal interest in every pupil, and try to understand his problems."

"The pupil must be sincere in his or her desire to acquire knowledge; the right teacher will have infinite patience, and will help you to love your work and give joy to others."

### Robin Hood in Brooklyn

The Brooklyn Little Theater presented de Koven's Robin Hood, April 9 to 21, and in so doing added another laurel to its artistic wreath. No matter how fine the singers are, a good orchestra is a necessity for an all around high class performance. It can be said that the Little Theater Opera Company is fortunate in now having an excellent orchestra, due, no doubt, to the ability and capabilities of its conductor, William Reddick. Whereas at its other two productions this season the orchestra was above the amateur class, its improvement now is marked. The popular score was admirably interpreted, with all the vim and dash that it calls for. The singers, too, were above the average and they seemed spurred on by Mr. Reddick and his men.

First vocal honors seemed to be divided between Ralph Brainard as Robin Hood, and Mary Hopple as Alan-A-Dale. Miss Hopple, particularly, has a delightful contralto voice, which she uses with much taste. She scored high favor with O Promise Me, which was beautifully done. Mr. Brainard, a fine looking fellow, sang his lines well and made a good impression. Wells Clary was capital as the Sheriff, one remembering him for his splendid Falstaff earlier this season. He has a rich voice and put a lot of original new humor into his lines. His drunken scene, however, was a little bit over-done. Elsie Wieber, as Maid Marian, looked lovely and sang well, but at times her voice sounded a little harsh. Marian Palmer, who made only a fair impression until the last act, then sang her solo so beautifully that she instantly won the audience over.

Richard Hochfelder in the difficult part of Sir Guy acquitted himself with distinction, and Friar Tuck was well handled by Henry Ramsey, who provided another amusing touch in the performance. The chorus showed excellent voices and training; the scenery proved attractive. On the whole the performance was interestingly done, but this reviewer liked The Merry Wives of Windsor better, perhaps because the voices were generally finer.

### Myrna Sharlow Scores in Aida

The Chicago Civic Opera Company, on tour in Oakland, Cal., had announced that a certain well known soprano would sing in one of its production of Aida there. When the day for the performance arrived it was found that the singer would be unable, through uncontrollable circumstances, to take part. Myrna Sharlow came to the rescue. Miss Sharlow, who is already widely known as an artist of no small ability, made a hit of course. The newspapers the next day told of her success in no uncertain terms. Arthur S. Garrett of the San Francisco News said: "Myrna Sharlow not only has a fine voice, but has warmth and temperament." The Examiner of the same city stated that she "justified her choice by giving a reading of the part of the Ethiopian slave that was intelligent, sympathetic and vocally good." The Post of Oakland added: "Myrna Sharlow proved the possessor of a voice of crystal clarity, power and notable range. Moreover, she was more than adequate from an emotional standpoint."

But Miss Sharlow's successes have not by any means been limited to Aida. She includes Cavalleria and Trovatore in her operatic repertoire and when she appears in them she is greeted in a similarly enthusiastic manner. The Los Angeles Evening Herald stated that "a splendid performance of Mascagni's Cavalleria Rusticana was given with charming Myrna Sharlow as a new and very extraordinary dramatic and vocal Santuzza."

### Laurence Wolfe's Mother Finds Him in Cairo

Laurence Wolfe's mother is on a trip around the world. She has seen many wonderful and interesting things, but the happening that stands out foremost in her mind, occurred when she arrived in Cairo, Egypt. Having made reservations at one of the hotels there, she leisurely walked in, and the first object to catch her eye, resting on a table in the foyer was a copy of the MUSICAL COURIER. When she went to pick up the magazine she found that the front page picture was of her son, Laurence Wolfe, who had shortly before given a very successful concert in New York. So does the fame of an artist travel!

### The Crown of Life Broadcast

George G. Nevin's cantata, The Crown of Life, has been given many presentations from coast to coast. On March 18 it was broadcast over WEAU under the auspices of the New York Federation of Churches. The following artists sang the cantata with fine effect: Dicie Howell, soprano; Mary Allen, contralto; Frederick Vettell, tenor, and Arthur Billings Hunt, baritone. The instrumentalists were Mary Schultz, violin; Anna Dritell, cello, and Walter Charnbury, piano. George B. Nevin, composer of The Crown of Life, was present and greeted the radio audience.

### More Festival Opera Engagements

The State Teachers' College at Spearfish, S. D., Dr. E. C. Woodburn, president, has engaged the Festival Opera Company for a performance of The Barber of Seville on November 1. Dr. Woodburn was in Chicago recently attending an educational conference of college presidents and at that time closed the contract with Clarence Cramer.

Citizens guarantor committees have also arranged contracts for performances at Larned, and Great Bend, Kans. These performances will be given during the last week of October, en route.

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## VICTOR WITTGENSTEIN

"HAS TAKEN RANK WITH THE DELIGHTFUL POETS OF THE PIANO"

EXCERPTS FROM EXCELLENT CRITICISMS  
OF TOWN HALL RECITAL:

The Bach Chorale-prelude revealed a well-rounded tone and sound sense of proportion. The second movement of the Schumann F sharp minor sonata had lyric charm and delicacy of phrase. Mr. Wittgenstein was completely at home in a group of familiar works of Debussy, Ibert and De Falla, which he played with fine imaginative insight and lightness of touch. Liszt's etude in D flat and Chopin's A-flat polonaise brought the program to a brilliant conclusion, with encores from Scarlatti to Scriabin.—Times, April 3, 1928.

Mr. Wittgenstein, a skillful musician, did some excellent interpretative and technical work yesterday. There were passages played with notable neatness and nicety of shading and Mr. Wittgenstein was often expressively effective.—Tribune, April 3, 1928.

An intelligent and capable pianist, and his varied program was interpreted with the variety of style demanded by the music.—Morning World, April 3, 1928.

For several seasons Mr. Wittgenstein has taken rank with the delightful poets of the piano. There were frequent flashes of the pianist's familiar brilliancy and sense of lyricism. He gave a purposeful and interesting reading of the Schumann work, with rhythms clear and well marked and the melodic line defined and established.—American, April 3, 1928.

His solid musicianship coupled with his musical piano tone greatly aided him in presenting his readings and his technical equipment was another asset of favor in this respect. In the De Falla work he was in full command of his powers, playing with dash and brilliance; in the first part of the Mendelssohn number his style was delightful and portions of the Schumann sonata showed poetry and charm.—Sun, April 3, 1928.

A sincere musician with a keen appreciation of the individual composer's thoughts and ideals. He has a wealth of experience from which to draw, and this is very evident in his work. At times poetic, he can become brilliant, but his principal characteristic is a mature and mellowed thought which he transmits to his instrument.—Brooklyn Daily Times, April 3, 1928.



Photo by Hal Phylfe

Victor Wittgenstein played with poise and feeling.—Brooklyn Eagle, April 3, 1928.

For years a great favorite with the music loving public of New York, he gave his annual recital yesterday, again proving himself a rare artist. He played the Schumann sonata in F sharp minor with delicacy and real feeling, the Chopin Fantasia was most effectively played and magnificent interpretations of Debussy, Ibert, De Falla and Liszt followed.—New Yorker Herald, April 3, 1928.

Presented a delightful program of good music well played. He made of everything a living message and gave to each a rounded, intelligent line of development.—Morning Telegraph, April 3, 1928.

Mr. Wittgenstein bravely disposed of his task and was rewarded with generous applause.—N. Y. Telegram, April 3, 1928.

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**Edwin Hughes' Twelfth Summer Class**

Edwin Hughes will hold his twelfth annual summer master class in New York City from July 2 to August 11. Mr. Hughes conducted his first summer master class in 1917, in order to offer pianists and teachers unable to spend a more extended period of study in New York an opportunity to become acquainted with his method of instruction and its results. The response to the idea and the success of the first class were such that the summer master classes have been continued yearly without interruption since that date. Years of experience have perfected the character and scope of the work offered in the six weeks of intensive study and have led to the accomplishment of exceptional results in a condensed course of the highest value.

Numerous pianists and teachers attending the Hughes Summer Master Classes have had their manner of playing and teaching revolutionized by the modern ideas presented and demonstrated at these summer sessions. Letters from teachers in all parts of the country testify to the stimulating experience of the six-weeks' course and to the remarkable results achieved with their classes after the application of the principles of beautiful playing and successful teaching as taught by Mr. Hughes.

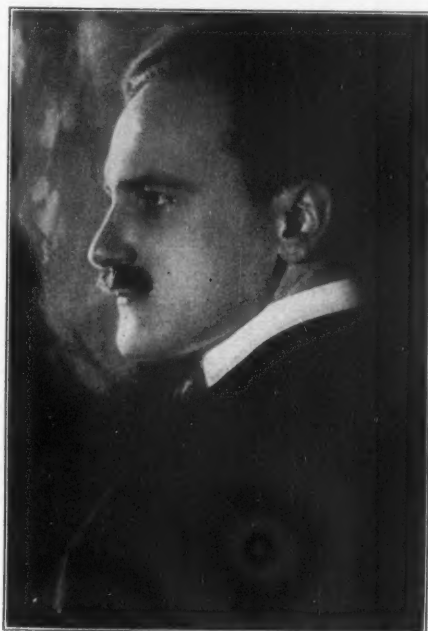
The work has for its basis a clear and easily understood presentation of the fundamental principles which underlie correct tone-production and big technical development, and the immediate application of these principles to study material chosen from the finest works in the literature of the instrument.

Hand in hand with this study of the Technic of Manipulation, the Technic of Interpretation is taken up. Mr. Hughes' unique presentation of this subject has proven of vital importance to all who have attended his classes, leading as it does to independence, expressiveness and power in interpretation, and to the development of imagination, personality and individuality in performance. Simplicity and directness of method and the constant unity of technical and musical procedure along the most modern lines form the keynote of the entire course, leading to speedy and positive accomplishment. Each student receives an individual hour-lesson weekly, and, in addition, attends the weekly class lessons, in which the esthetic, technical and pedagogical sides of the art of piano playing are discussed and illustrated, and a wide range of compositions of all schools, from Bach to the moderns, studied and interpreted.

Being a firm believer in the fact that actual achievement always supersedes theoretical speculation, in piano playing as in every other art, Mr. Hughes will present demonstrations of the results attained under his instruction in a series of weekly recitals during the summer course by young artists from his class, at which many of the most important and significant works in the entire pianoforte literature will be performed.

Edwin Hughes, well known throughout America as a concert pianist of brilliant achievement and authority, is also one of the few American artists who have been able to establish themselves in European musical life, and whose names have been considered of sufficient importance on the other side to be included in Riemann's Musical Lexicon and other encyclopedias of music.

Going from Rafael Joseffy in New York to Theodore Leschetizky in Vienna, he remained in the latter city for three years, becoming assistant and friend to the great piano master. His period of work with Leschetizky in Vienna was followed by four years of residence as a mature artist in Munich, from whence his concert engagements took him



EDWIN HUGHES

to various European music centers for appearances in recital and as soloist with celebrated orchestras.

During his seven years' stay in Europe, his class included graduates and students from many of the most important European conservatories, including the Berlin Hochschule für Musik and the conservatories in Vienna, Leipzig, Munich, Würzburg and others, besides students from Russia, Poland, England, Roumania, Canada, the United States, and various other countries. His wide experience, both in Europe and America, has led him to the conclusion that the problems and ambitions of the American student are thoroughly understood and adequately forwarded by the American teacher.

In addition to his activities as a concert pianist and teacher, he has brought out new editions of many of the most important classics in the literature through the firm of

G. Schirmer, Inc., including works in larger form by Bach, Mozart, Brahms, Schumann, Chopin, Mendelssohn, César Franck, Liszt, Saint-Saëns, MacDowell and others. His edition of Bach's Well-Tempered Clavichord is now looked upon as the standard American edition of this great work.

That it is no longer necessary for young American musicians to go abroad for the last touches of perfection in their art has been strikingly demonstrated in recent years by the number of brilliant young artists who have received their final training at the hands of Edwin Hughes. It is his ambition to establish a school of American-born and American-trained pianists who shall be equal in every respect to their European confrères. The wide-spread recognition already accorded to the remarkable young artists he has produced indicates that his ideal is well on the road towards complete realization. The principles and training which have led to the success of these young artists form the basis of the course given at the summer master class.

During the past five years, twenty individual recitals have been given in the principal concert halls of New York by professional pupils of Edwin Hughes, all of whom have received the unequivocal stamp of approval from the New York press and public as young artists of remarkable accomplishment and training, fully equipped to take their places on the professional concert platform. Of these, several are already known from their extended tours.

In addition, Hughes pupils have appeared no less than thirteen times with orchestra in New York, as well as with the Detroit Symphony, Cleveland and Minneapolis Symphony orchestras, performing such works as the Brahms D minor concerto, the Tchaikovsky B flat minor concerto, the Variations Symphoniques and Les Djinns of César Franck, the Schumann concerto, the Liszt concertos in A and E flat, the Rubinstein D minor concerto, the Grieg A minor concerto, and others.

As directors of music and leading members of the faculties of many of the best-known colleges, schools and musical institutions in America, Hughes pupils are to be found in practically every state in the Union, establishing the high ideals of their master in the art of piano playing and meeting everywhere with unusual success as teachers and performers. S. E.

**American Music Published**

The Society for the Publication of American Music is accepting this year for publication Bernard Wagenaar's sonata for violin and piano, Oriental Impressions for orchestra by Henry Eichheim, and a suite, From the Betrothal for orchestra by Eric Delamarter.

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## ON AMERICAN TOUR 1928

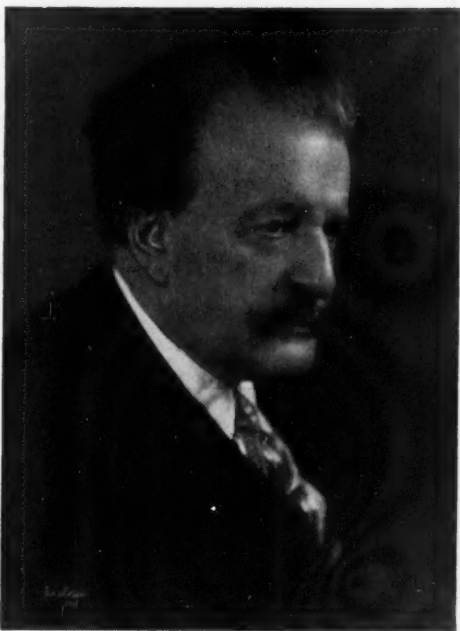


Photo by Mishkin

New York American,  
February 12, 1928

### GREAT PIANO RECITAL GIVEN BY ROSENTHAL

Master of Technique Cheered for Two  
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Masters

By LEONARD LIEBLING

Milestones in our musical season always are represented by the piano recitals of Moriz Rosenthal, and as his only New York appearance this Winter took place yesterday afternoon at Town Hall, it was no wonder that legions of eager listeners besieged and crowded the place to overflowing.

Grand master of the keyboard, Rosenthal was in dazzling form, and his art reached supernal heights. Long ago recognized as possessor of the most complete and brilliant technique, that phase of his performance has been too often described to need fresh emphasis at this time.

Of course, there are other artists who perform marvelous deeds in finger facility and speed, and

who can race octave passages and achieve amazing feats in the playing of double notes.

Rosenthal's technique, however, is unique in that it has a peculiar and stimulating brilliancy all its own.

No one in our day ever has equalled him in sheer glittering virtuosity and the building of exciting climaxes in fervor and force.

And his all-conquering execution never leaves the strictly musical line or forsakes the artistic duty of retaining quality and color in tone.

The most astounding exhibitions of Rosenthal's pure mechanics occurred yesterday afternoon in the second rhapsody of Liszt, with a gargantuan cadenza from the pen of the concert-giver.

Leaving the contemplation of Rosenthal's technique, one finds his art fascinating as well from its essentially aesthetic and intellectual sides. He presented a clarified and deeply felt reading of Beethoven's sonata, opus 109; he gave glamorous and pictorial sound to Albeniz' Spanish "Triana;" and he expended a world of emotional eloquence and brimming passion upon a Chopin group, in which the "Nocturne" in D flat and "Barcarolle" represented extremes in delicacy and dramatic intensity.

Schubert's "Wanderer" fantasy was prodigious in conception, grasp and declamation; a truly lofty and grandiose piece of interpretation.

Rosenthal was applauded, encoored and cheered for over two hours.

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## New York Concerts

(Continued from page 24)

of two Bach choral preludes and a novelty, Music for an Orchestra, by Felix Lazar. The overture was played with dignity and tonal wealth, the Schoenberg arrangements receiving the same distinguished treatment. The Lazar number is aptly named—it is just music for an orchestra; no other feature is present to commend it. It was well performed and perfunctorily applauded.

The Prelude and Liebestod from Tristan and Isolde and Beethoven's perennial "fifth" completed the program. Both these beloved masterpieces were accorded exemplary performances by Mr. Koussevitzky and his brilliant ensemble. At the close of the concert the audience wished conductor and players a hearty au revoir.

APRIL 15

Jascha Heifetz

With every seat in Carnegie Hall filled and the stage also crowded, Heifetz presented another of his delightful pro-

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grams on Sunday afternoon. To describe the great artist's playing would necessitate the use of all the superlatives one could possibly think of.

On this occasion he opened his program with Saint-Saens' first sonata for piano and violin in which Isidor Achron, his accompanist, shared the honors with him. This was superbly played and both artists were enthusiastically applauded at its close, and deservedly so. The familiar Mendelssohn concerto followed, and the audience again was thrilled with his masterly playing. For his third group he chose Glazounoff's Meditation as his first number, following with Joseph Achron's fascinating arrangement of Grieg's Puck. This was one of the most delightful numbers of all and the artist could not continue until it was repeated. Tchaikowsky's Valse, too, had to be given again, and after Mozart's Rondo two more encores were necessary. Paganini's difficult Caprice No. 24 closed the printed program and in this selection Heifetz fairly dazzled his hearers with his skill. As usual the huge throng crowded to the stage demanding more. It was one of those concerts music lovers witness too seldom and which ever remains in the memory of those fortunate to have been present.

Abbie Mitchell

Abbie Mitchell, soprano, at her song recital in the Engineering Auditorium, April 15, presented a very enjoyable program. She possesses a remarkable voice, full and sonorous in the lower registers, well balanced throughout the middle and upper parts of her voice, and well trained in every respect, revealing the serious student filled with the desire to develop all the gifts nature has bestowed upon her. This was especially evident in the numbers which she sang in foreign languages, in which she did some excellent work. Miss Mitchell deserves wide recognition, for she gives real

enjoyment in her fine interpretations, and with her beautiful voice has something to offer which makes her performance unforgettable.

The program was made up of five groups, well chosen to show off her best qualities. The opening song, Bleed and Break thou Loving Heart (Bach) was sung with deep religious feeling and unusual vocal finish, for this song makes great demands on any singer. Songs by Franz and Schubert delivered in German, were particularly fine in interpretation and pronunciation. The following Russian group, sung in English, was likewise delightful. Dieu de Grace by Franco Alfano, in French, was excellent, for this aria ranges from the low chest tones to the very highest register; it had to be repeated. The Piece de Resistance was a group of songs by Colin McPhee, who proved to be an ultra modern but knows how to write effectively for the voice; the composer played the accompaniments to his songs, thus adding greatly to their effectiveness. Miss Mitchell sang them with intensity of feeling, overcoming all the difficulties with a charming ease that must have pleased the composer. They gave an encore to this group, also from the pen of Mr. McPhee.

The last group, which consisted of songs by Burligh, Will Marion Cook and Lawrence Brown, were interpreted with such enthusiasm and native power that they constituted a veritable triumph. A number of encores were added.

Miss Mitchell was very well supported by Miss C. Beatrice Lewis, proved a musically accompanist.

Edna Thomas

Edna Thomas, that delightful singer of Negro spirituals and fascinating street songs and cries of the Southern dorkie, gave another of her recitals last Sunday evening at the Edyth Totten Theater. The young singer's familiar charm of personality and graceful interpretations attracted a good sized audience. Before each song, she gave a short explanation of its contents, which heightened the interest of the evening. Warmly applauded, Miss Thomas gave several extra numbers.

Katherine Bacon

Katherin Bacon gave the second of her four all-Schubert recitals on April 15 at Town Hall before an audience that seemed even more appreciative than the one which attended the opening of the series on Easter Day. The program consisted of Schubert's posthumous sonata in C minor; the sonata in A major, op. 120; four impromptus, op. 142, allegro moderato in F minor, allegretto in A flat, theme and variations in B flat and allegro scherzando in F minor, and the A minor sonata, op. 143.

Throughout the afternoon Miss Bacon displayed those pianistic qualities which made her playing memorable. There are pianists in whose hands a group of programs devoted to the music of even such a master as Schubert would become not a little monotonous. A memorial series, if given from a sense of duty, is not always the best way to pay homage to a composer. But this is not at all the case with Katherine Bacon. Both the Beethoven last year and the Schubert series, to date, have proved genuinely interesting. She brings to these affairs, besides a competent pianism, more than ample technical equipment, a sympathy and devotion which make her playing anything but dull. She is proving an ideal propagandist as well as interpreter for the too seldom heard piano music of Franz Schubert.

Erna Pielka

On April 15, Erna Pielka, mezzo-soprano, gave a recital at the Waldorf-Astoria Hotel. Miss Pielka recently returned from Germany where she sang first roles with the Bremen State Opera for an entire season, the beauty of her voice and her artistic make-up creating much favor. She was offered several other contracts to remain in Germany this season, but she preferred to return to America to fulfill a talking machine contract and also some concerts here, as well as to continue coaching with Samuel Margolies.

On Sunday there was a good sized audience present to hear the attractive young singer. With Mr. Margolies at the piano she began with an Italian group by Scarlatti, Handel, Sgambati, Brogi, and Lambriola, in which she at once revealed the rich quality of her voice and the fact that she had had excellent schooling. In the opening number of the second group, Ah, Mon Fils, from Le Prophete (Meyerbeer), Miss Pielka disclosed dramatic ability, this number being followed by the Amour viens aider, from Samson and Delila (Saint-Saens), both of which pleased the audience considerably. Mandolin (Debussy) was a charming contrast, while the Seguedille, from Carmen, was sung with melting tone and lure. In the German group by Brahms, Grieg, Reimann and Schubert, she did some of her best singing. The diction was intelligible and her style commendable. An English group closed the program.

Miss Pielka has much on the artistic side of her ledger, and with further experience she should have a bright career. She proved with this appearance that she is equally interesting as a singer of songs as she seems to have been in her operatic ventures in this country and in Germany.

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# Boston

(Continued from page 15)

the great Russian now domiciled but untamed in Paris. Ostensibly without programmatic intent, the pieces are modestly titled: Piston calls his work Symphonic Piece, while Lazar, somewhat less timid, may have tried to anticipate the verdict of posterity in labelling his composition Music for Orchestra. Of melodic quality there is little or nothing in these works. It is in their unquestioned rhythmic energy and dynamic power that Stravinsky is recalled—indeed, Mr. Lazar has here exhibited an uncanny memory for certain vividly remembered passages in that new testament of young composers, *Le Sacre du Printemps*. These pieces moved the open-minded Philip Hale to some sagacious comment which richly merits reproduction, viz.: "... Man cannot live and affect musically his fellow-man by counterpoint alone, even when it is in the better manner of Sebastian Bach. Handel said that his cook knew more of counterpoint than Gluck; but Handel, the great melodist, knew only Gluck's early works. To some of our young musicians no doubt the music of that master, and even of Schumann, is 'Old Hat'. They shun sensuousness and naked beauty as 'too obvious.' To them rhythm, especially when it is ever changing or distorted, is the great essential. The stars have rhythm, but the sight of their quiet beauty—quiet to those of us on earth—rebukes pettiness and inspires devotion. They do not fret and rasp the nerves."

A feature of the concert, notwithstanding a Tchaikowskian version of the lovely Romanza movement, was the beautiful performance of Schumann's fourth symphony in a reading that revealed most effectively its wistful melancholy and romantic charm. Also affording uncommon pleasure were Mottl's tasteful arrangement of ballet airs out of Gluck, played by Mr. Koussevitzky in a manner to disclose their delightful simplicity and unfailing grace, and the colorful suite from Stravinsky's *Fire-Bird* in the great Russian conductor's brilliant interpretation.

J. C.

## Conductors Engaged for Philadelphia Orchestra

The Philadelphia Orchestra Association announces that the conductors for its New York concerts during the season of 1928-29 will be Leopold Stokowski, Ossip Gabrilowitsch, Sir Thomas Beecham and Clemens Krauss.

In view of the condition of his health, Mr. Stokowski and his physician feel that it would be unwise for him to conduct throughout the entire season as has heretofore been his practice. In the circumstance, the Association has arranged with Mr. Stokowski to conduct five of the ten New York concerts, three in the beginning and two in the latter half of the season. In addition, Mr. Gabrilowitsch will conduct three concerts and Sir Thomas Beecham and Mr. Krauss one each. With the exception of Krauss, these conductors are known to the New York public.

Clemens Krauss is conductor and director of the Municipal Opera at Frankfurt-on-the-Main, and is also conductor of the Museum Symphony Society of Frankfurt. He was formerly conductor of the Vienna Philharmonic Orchestra, and still appears occasionally with that organization as guest conductor. He has arranged and conducted great Wagner festivals in Vienna, Frankfurt and Salzburg, and last summer was one of the conductors at the 50th anniversary of the Wagner festival performances at Bayreuth. He is a native of Vienna and is now in his thirty-fifth year. His American debut will be made with the Philadelphia Orchestra on March 8, 1929.

## Carl M. Roeder Pupils in Recital

The pupils of Carl M. Roeder gave the first of three recitals in his studio in Carnegie Hall on Saturday afternoon, April 14. The others will be given on April 28 and May 12. At the first recital nine pupils took part, playing numbers by Beethoven, Schumann, Bach, Moszkowski, Glinka-Balakirew, Paul Juon, Liszt, Palmgren, Chopin, Saint-Saëns, Bach-Busoni, Debussy, and Brahms. Hannah Klein, who has carried off several prizes for her playing, was worthy of yet another for Saturday's performance. She displayed true musicianship in her rendition of the Chopin Fantasia in F minor. Therese Obermeier and Robert Riette, as well as the other students, showed a regard for technic and expression which reflected the careful attention paid by Mr. Roeder to the essentials of good playing.

## Cesare Sturani to Teach This Summer

Cesare Sturani, New York vocal teacher and coach, has decided to keep his studios open this summer, rather than go to Europe. He has a number of young artists singing in concert and in musical comedy (on the road and in New York) who are desirous of remaining in the city some part of the summer in order to do some extensive study with him. Mr. Sturani has had one of the best seasons of his teaching career in this city and will have but a few weeks' vacation late in August before starting his fall work.

## Prof. Erskine to Lecture

John Erskine, who was recently elected head of the Juilliard Musical Foundation and is also a popular novelist, scholar and musician, will deliver an address at the Community Church, 34th Street and Park Avenue, New York, on Tuesday evening, April 24. His topic will be *The Moral Obligation to be Intelligent*. The lecture will be held under the auspices of the Century Forum, and Dr. A. Cumming will preside.

## Gigli and Salvi in Joint Appearance

Beniamino Gigli, Metropolitan Opera tenor, and Alberto Salvi, harpist, gave a soiree at the home of Clarence Mackey, New York City, April 17. Gigli left immediately after the musicale for Baltimore where he sang with the Metropolitan Opera Company on April 19. Alberto Salvi appeared with great success at Greenwich, Conn., April 18, under the auspices of the Women's Club.



Seiner ausgezeichneten Kaiserin  
Fran Anna Roselle  
in Verehrung und Dankbarkeit  
Richard Strauss  
Dresden, 21. 3. 27

## RICHARD STRAUSS ENDORSES ROSELLE

Anne Roselle in the title role of *Turandot*, which she recently sang with great success at several German opera houses. One of her greatest admirers is Richard Strauss, whose *Salome* Mme. Roselle sang during the Strauss week under the composer's direction at the Dresden opera in December. The singer's scrap book contains an inscription which reads: "To his distinguished empress Madame Anne Roselle in adoration and gratitude. Richard Strauss, Dresden, 21/3/27." The soprano is now in New York, but will return to Europe in June to sing *Turandot* at the opera in Verona, Italy.

### Camp Olowan Associated with Oscar Seagle Colony

Camp Olowan (Hill of Song), on Schroon Lake, N. Y., will open its season on June 28, continuing through August 24. It is located on the Oscar Seagle estate and is divided into two groups—Juniors (seven to twelve years) and Seniors (thirteen to seventeen). The camp is under the personal direction of Mr. and Mrs. Clifford Tenney. Mrs. Tenney, a graduate of Wellesley College, is a teacher of science and nature study at the Brearley School for Girls in New York City. Mr. Tenney, a graduate of the University of Kansas, is a member of the faculty of the Browning School, New York.

A happy life in the woods and mountains—swimming, canoeing, hiking, camping—these are the pleasures which are not only the birthright of every girl but also are the very source of that abundance of vitality upon which happiness and success in our complex modern life depend. At this camp girls play because of the exhilaration of living in the out-of-doors. Their bodies become lithe and vigorous from games rather than from lifting weights. Modern educators agree that mental and spiritual development comes best from doing things because it is fun, rather than from duty.

The following is the usual daily program: 7:00, Rising

bell; 7:10, Setting up and breathing exercises; 7:30, Breakfast, followed by a period for putting rooms in order; 8:30, Land sports, Arts and crafts, Practice horseback riding, golf, swimming, canoeing; 12:30, dinner; 1:30, quiet hour; 2:30, posture exercises; 2:45, swimming and water sports, arts and crafts, nature walks; 6:00, supper; 7:00, singing, dramatics, star observation; 8:30, bedtime for juniors; 9:30, bedtime for seniors. Seniors are sometimes allowed to remain up later than their usual bedtime in order to hear a program at the colony.

Association with the Oscar Seagle Colony makes the camp all the more important, for many lectures and entertainments are also open to the younger students.

### Klein School of Music Gives Program

On March 30 an interesting program of piano and vocal numbers was given by students of the Klein School of Music, of which Evelyn L. Klein is director, at the Harvey Theater Building at Harvey, Ill. Those taking part were, Lucille Mason and Caroline Frantz, of the vocal department, who were accompanied by their teacher, Elsie Forbes-Martin; Hollyard Norma Walker, Carl Ledell, Aimee Marie Haines, Mildred Cech, Marie Wujastyk, Virginia Smith, Jacob Varder Wonde, Kenneth Gregory, Elsie Meyer, Louise Fleece, Anne Chohrek, Bernice Nelson and Eva Kass, students of the piano department. Evelyn L. Klein capably assisted some of her students at the second piano.

### What Washington Thinks of Sylvia Lent

As is clearly proved by the following excerpt from the Washington Post, the recital which Sylvia Lent gave in that city recently was an undoubted success: "Fresh from her triumphs as soloist of the Minneapolis Symphony Orchestra, Sylvia Lent returned to her native city with an impressive program in which she displayed all the arts of the virtuoso which have made her the leading young woman violinist in this country today. Miss Lent has the charm of youth, grace of movement, and an appealing manner, in

addition to her undoubted genius. Despite her youth, she has a master's grasp of her bow. Here is an artist whose playing is a distinctly individual compound of fine tone, rare interpretation, impeccable technique, and a mystic sense of the refinements of her art. Few can rival Sylvia Lent in the ethereal quality of her work. Throughout, there was a ripeness and dignity of style and a sensitive beauty of conception which told of artistic maturity."


### Ethelynde Smith in New Mexico

While in Santa Fe, New Mexico, recently, where she gave a recital before a large and enthusiastic audience, Ethelynde Smith, soprano, writes that she and her mother, who travels with her on her tours, had an interesting experience when they climbed the steep cliff-side leading up to the mesa at Puye.



ETHELYNDE SMITH, climbing a steep cliff-side leading up to the mesa at Puye.

Puye. "At this place," states Miss Smith, "which is really eighteen miles from Santa Fe, ruins have been found of the earliest American Indian pueblo, dating back to 600 A. D. We climbed up an almost perpendicular long ladder, part of which is shown in the picture, and then followed the worn stones on the old Indian trail for quite a long distance to the top of the mesa, where are the ruins of three thousand rooms of Indian dwellings, arranged around a hollow square, as the Indians built. They lived in rooms dug out from the straight cliff-sides evidently only in time of danger. In the accompanying picture, I am shown coming up a ladder after having been about twenty feet below in the round room of what is known as the 'ceremonial kiva,' where marriage ceremonies were performed and so on. On top of the small projections where I am standing, the head man of the tribe stood every morning and gave out the orders for the day to those standing in the valley below. It does not look here as if the kiva were very high above the valley, but it was. The top of the mesa was 7,600 feet above sea level. The last twelve miles of our automobile trip up to the starting point for the mesa, we rose 2,000 feet. The whole trip was fascinating and entirely unique in our experience. We were driven another day out to an Indian pueblo now occupied by the Pueblo Indians under government supervision, and had many other interesting experiences in and around Santa Fe."



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Montreal, Canada, Star: Voice of unusually clear quality, beautifully produced in the Italian manner, singing especially well the aria beloved of Patti.

Macon, Ga., Telegraph: Singing as only Mary Craig can sing—radiant personality—voice of exquisite timbre.

New York Times: As Nedda repeated the favorable impression made earlier in the week (in Faust). Sang with clarity and pleasing tone quality, and made an effective picture in her colorful costume.

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**Albert Coates Cheered in Edinburgh**

Albert Coates, the popular English conductor who is coming to America this summer to direct some concerts at the Stadium and at Hollywood Bowl, has been winning fresh laurels on the European continent this season. His latest triumphs have been in Glasgow and Edinburgh where his appearance is considered the event of the season.

In writing of the last of the season's orchestral concerts the critic of the Edinburgh Evening Dispatch says: "The dominant note of the whole evening was masculinity." Speaking of the overture to Lohengrin he goes on: "Albert Coates made its pulse beat with a manly vigor that was bracing. Two outstanding features mark the work of this great artist of orchestral direction and interpretation, his unflinching vigilance over every detail in the most complicated score, and his truly amazing faculty for securing just that right blend of orchestral color and texture which enables him to realize to the utmost a vivid sense of the picturesque and pictorial elements of a score. His handling of Strauss's tone-poem, The Merry Pranks of Till Eulenspiegel, was nothing short of a tour de force."

After some further laudatory details, he continues: "Beethoven's C minor symphony was likewise a performance to be remembered. . . . Coates literally recreated Beethoven's powerful masterpiece. The opening movement had remarkable vitality and a wide range of color. . . . The finale made a tremendous climax to a great performance. This orchestral magnificence stirred the audience to the height of enthusiasm. Coates was recalled again and again."

But this English musician is by no means one-sided, as witness the reports on another concert: "The performance of Strauss's Don Juan was an outstanding bit of work. It is no easy task to make Strauss's strenuous orchestration adequately virile and at the same time maintain a due measure of clarity. But the various episodes were faithfully delineated and their dramatic import was always sure. The orchestral medium was wonderfully plastic. . . . Delius's On Hearing the First Cuckoo in Spring, was played with a wistful tenderness, and faded into a silence that the audience were loth to disturb with applause."

"Tchaikovsky's tone-poem, Romeo and Juliet, had many fine features of dramatic characterization. . . . But these all were in proportion merely minor triumphs. Coates' great hour came with that colossal orchestral conception, Brahms' Symphony No. 1 in C minor. The first movement was a veritable cockpit of emotional conflict. . . . The tone of the Andante was serenely beautiful, and the melodic line was flexible in the extreme. The third movement was idyllic. The epic grandeur of the introduction to the Finale was deeply impressive, the grand tune of the Allegro culminated in a thrilling climax. The end of this great concert, which was attended by a very large audience, was marked by a scene of enthusiasm in which the conductor was greeted by cheers."

No less enthusiastic are the reports from Glasgow. To quote one paper, The Glasgow Herald: "Coates is never more interesting as a conductor than when he is displaying to his audience the rich coloring and wealth of detail of a big modern score, and his mastery of the orchestra and the absolute sureness with which he can contrive a desired effect

were most happily demonstrated. The best things at this concert were also among the best of the whole season."

"Mr. Coates, in his performance gave full expression to the imaginative qualities of the music, and controlled his forces throughout in masterly fashion. The rhythmic verve of the whole was most exhilarating, and the expressive subtleties and the means by which they were achieved were a constant source of interest and enjoyment. . . ."

Still another Glasgow paper writes thus: "Mr. Coates made Isolde's song of farewell soar towards its great climax with an emotional excitement that held us almost breathless! It was a performance to treasure in our memory, and a triumph of the magnetism of Mr. Coates."

**Proschowski's Master Class at MacPhail School**

A return engagement as guest teacher of voice will bring Frantz Proschowski to the MacPhail School of Music in Minneapolis for four weeks beginning July 2. Mr. Pro-



FRANTZ PROSCHOWSKI

schowski is responsible for the vocal training of many vocalists now before the public. Several of the prominent operatic leaders are among those who have highly endorsed his ideas on the use of the voice. His teaching activities have taken him for long periods at a time to the musical centers of Italy, France and Germany.

Tito Schipa, of the Chicago Civic Opera Company, wrote concerning him as follows: "The music loving people are to be congratulated upon the course of master classes to be given by Frantz Proschowski whom I consider a true master of the art of singing." He will be available for private lessons during his stay at the MacPhail School and also conduct daily classes in technic and interpretation. A free scholarship will be awarded to the most gifted vocalist

taking part in a contest to be held on Saturday, June 30. The regular summer session of the MacPhail School will open on June 25 and continue for six weeks with intensive courses in piano, voice, violin, organ, public school music and dramatic art.

Countess Helena Morsztyn, celebrated Polish pianist, will conduct special classes in piano technic and interpretation. Frederick Southwick will come to Minneapolis on June 1 for his tenth consecutive summer master class in voice. The department of public school music will offer daily instruction of from two to four hours, including kindergarten, grade and high school music, appreciation of music, orchestra and chorus training.

**Henry Hadley Conducts in Boston**

Henry Hadley recently conducted the sixteenth concert of the People's Symphony Orchestra of Boston whereupon the Boston Transcript commented in part:

"Mr. Hadley conducted in a finely differentiated reading of Weber's overture to Oberon. Each and every portion, each and every melody of the overture seemed characterized in accordance with its own particular import. The horn breathed its magic call, the fairies responded, this or that aria sang with its own peculiar voice. But the unities were also preserved. The orchestra admirably gave Mr. Hadley what he required of them."

"The seventh symphony, as Mr. Hadley played it, was full of spirit, brilliant, energetic. Though it was slower paced than we now hear it at Symphony Hall, and rhythmically less highly magnetized, nevertheless its rhythms pounded, its dance measures leaped or flickered, and in the Allegretto its mournful song sang its tune. Wild play one felt in the scherzo and orgiastic frenzies in the finale. Thus, whatever may or may not have been Beethoven's 'program' for this 'apotheosis of the dance,' once more it stood forth a supreme manifestation of rhythmical vitality, rhythmical development, rhythmical climax."

**Charles Stratton Sings in Endicott**

Charles Stratton has fulfilled many concert engagements this season. One of his latest appearances was in Endicott, following which the Binghamton Press stated: "Unequivocally the finest tenor voice ever heard in Endicott—that was the expressed opinion of many as they left the First Baptist church last night after hearing Charles Stratton of New York in a recital program which ranged from Schubert to negro spirituals and from Richard Strauss to an Old English song. Stratton's voice in its natural quality and power as well as in its finished cultivation is so fine an instrument that criticism would be futile—it is rich in tonal beauty, resonant, vibrant and of a golden quality that is a delight to his audience; besides, the man himself has a most appealing personality, in which tenderness and intelligence merge."

**A Schubert World Premiere for Halle**

BERLIN.—Schubert's comedy Singpiel, Die Freunde von Salamanka (written in 1815), will have what is claimed to be its world premiere. This performance will be given in Halle on May 6, during the city's Schubert celebration. I.

# Recent Triumphs of MORIZ ROSENTHAL

## ON AMERICAN TOUR 1928

Chicago Daily Tribune,

February 20, 1928

### Mr. Rosenthal Shows He Has IT as Pianist

Indefinable Something in His Playing

By EDWARD MOORE

Moriz Rosenthal paid his only professional visit of the season to Chicago yesterday afternoon, appearing at the Studebaker and demonstrating once again that his manner of playing the piano has something in it that the others, even the most adept of the modernists, have managed to miss.

One is obliged to use superlatives in speaking of Rosenthal and his piano. His outlines are more pronounced than any of the others. Sometimes it is a perfectly hair raising stunt such as he does in the Chopin Etude in G flat, skating blithely in double octaves down the black keys of the piano and then doing it again just to prove that the first time was not an accident and that he stopped in the right place because he intended to do so. Sometimes it is his dealings with a Chopin mazurka. He is a heavenly mazurka player; one suspects him of having the soul of a dancer as an important part of his musical equipment.

Sometimes he takes a work like the Schubert "Wanderer" Fantasy, an elderly piece scorned by all right thinking dissonantists, and builds it up into something logical and gigantic with a driving power to it that he has discovered and the others have overlooked.

And then he closes his program with other stunts devised by himself, his own arrangement of Strauss' "Blue Danube" Waltz, for instance, where he adds a contrapuntal version



Photo by Mishkin

of the "Bat" Waltz to make it a little more intricate. You will not hear other pianists play it, in fact there is a reasonable doubt whether any other pianist could play it. Even if others could get all that bewildering glitter of notes into their heads and fingers, they would undoubtedly lose all dance effect. But as Mr. Rosenthal plays it, it continues to dance.

Chicago Herald and Examiner,

February 20, 1928

### PIANO MAGICIAN THRILLS HEARERS

By GLENN DILLARD GUNN

Moriz Rosenthal demonstrated yesterday at the Studebaker that pianistic art at its greatest overshadows every type of music making, the symphony excepted; and sometimes, not that. For it does not lie within the province of the orchestra to stimulate such excitement as the sheer virtuosity of Rosenthal, playing his own transcriptions and paraphrases, can inspire.

He is, however, too sincere an artist to leave his public under the spell of mere keyboard magic. GREATEST OF THE VIRTUOSI, HE IS ALSO POET AND PROFOUND MUSICIAN.

In Chopin he emphasized the poetic, the tonally colorful, the atmospheric elements. His account of the D flat nocturne was a glamorous bit of songful music. In the Barcarole, he set forth with his hearers on a placid stream, but the journey ended on a vast and mighty ocean. The études were more magic, IMPOSSIBILITIES CONCEIVED BY THE BRAIN OF GENIUS AND WROUGHT BY THE HANDS OF A PRESTIDIGITATOR. In mazurka and waltz there were subtle studies in rhythmic contrasts that baffle the analyst.

The same rhythmic imagination made the complications of the Albeniz "Triana" seem no more than an improvisation in Spanish idiom and there are not enough superlatives to describe the "Blue Danube" paraphrase.

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" 28, Cape Girardeau, Mo.  
" 30, Ottawa, Ill.
- Dec. 1, Rock Island, Ill.  
" 2, La Porte, Ind.  
" 5, Bedford, Ind.  
" 6, Bloomington, Ill.  
" (two performances).  
" 7, Lafayette, Ind.  
" 8, Battle Creek, Mich.  
" 9, Muskegon, Mich.  
" 15, Washington, D. C.  
" 18, New York, N. Y.
- Jan. 8, New York, N. Y.  
" 11, New York, N. Y.  
" 13, Hartford, Conn.  
" 15, New York, N. Y.  
" 17 to 28 inclusive, Palm Beach, Fla. (twelve private concerts).  
" 30, Tuscaloosa, Ala.
- Feb. 1, Meridian, Miss.  
" 2, Alexandria, La.  
" 3, Helena, Ark.  
" 6, Texarkana, Ark.  
" 7, Miami, Okla.  
" 9, Owensboro, Ky.  
" (two performances).  
" 10, Murray, Ky.  
" 13, Ashland, Ky.  
" 14, Bluefield, W. Va.  
" 17, Westfield, N. J.  
" (two performances).  
" 19, New York, N. Y.  
" 21, Sandusky, Ohio.  
" 23, Peoria, Ill.  
" 24, Racine, Wis.  
" 25, Lake Forest, Ill.  
" 26, Dixon, Ill.  
" 27, Aurora, Ill.  
" 28, Keokuk, Iowa.
- Mar. 1, St. Paul, Minn.  
" 2, Rochester, Minn.  
" 4, Chicago.  
" 5, Kenosha, Wis.  
" 6, Ann Arbor, Mich.  
" 7, Ashtabula, Ohio.  
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## Goossens Predicts a Return to Romanticism

### An Interview

(Copyrighted, 1928, by The Musical Courier Company)

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, believes that modern music composition has come to an "impasse" in its trend toward "laboratory atonalism," and that a return to the romanticism of fifty years ago is imminent and has even already begun.

This statement of opinion by Mr. Goossens is significant, for he has been, throughout his public career as composer and conductor, associated with the musical progressives. Years ago English critics, among them Ernest Newman, wrote of Mr. Goossens as in the van of the progressive group of British composers. As conductor, both in England and in this country, where his "guest" engagements multiply season by season, Mr. Goossens, during the past twelve years or more, has made his programs hospitable to modern music. His experience in the reaction of an intelligent public to modern music has been wide, and he frankly states that out of this experience has grown, in part, his present conviction.

Mr. Goossens makes it plain that he is not thinking so much of form as of substance in his view of the reaction in favor of romanticism. If Stravinsky and Ravel, to mention only two typical "moderns," revert more and more to classic forms, history merely repeats itself; it is rather the processes of composition that Mr. Goossens sees as imminently subject to change.

"I read recently an article by Ernest Newman in which he cites the fact that the music of Schoenberg, one of the most potent influential of modern composers, is comparatively little known and infrequently performed," said Mr. Goossens. "This is due in some measure to the technical difficulties encountered in the performance of these works, and the reluctance shown by certain conductors towards devoting the necessary time and enthusiasm to their preparation. It is more often due, however, to the slow receptivity and apparently hostile indifference of the public. And by the 'public' I mean not only the 'casual' public but the experienced 'listening' public as well.

"What is true of Schoenberg's music is much more true of the music that has been composed under his influence; his pupils are many, and outside the immediate circle of those who have studied with him his theories and practices have had ponderable influence. But from these sources has sprung up considerable music to which I unhesitatingly apply the term 'laboratory' composition, because much of it is divorced from any kind of romantic appeal, and is the result of highly skilled development of experimental formulae, rather than music composed under the stimulus of an emotional urge.

"I do not wish to be interpreted as doubting the permanence of much of the vigorous new work we have lately listened to; neither am I by intention arguing that what is to come is concerned specifically with abandonment of so-called 'atonality' in favor of more simplified processes. What is vital in expressiveness has already made itself a place in public appreciation, and the innovators of the past have endured a great struggle in the effort to gain first attention and then assent to their various forms of idiomatic expansion. But if Beethoven and Brahms and Wagner and Debussy had to wait long for the slow growth of public appreciation they did not wait in vain!

"It is because the trend of music during the past fifteen years has been toward a goal that, so far as public appreciation is concerned, still fails to justify itself, that I believe a recrudescence of so-called 'sentiment' in music is soon to come, and is, in fact, already apparent. The public is usually obtuse in its reaction to the experimentations of the concert hall, but I am not too sure that it can always be blamed for actively resenting a few of the ultra-scientific exhibits lately released from Central Europe. It seems in them (and in some cases rightly, to my mind) the negation of emotional expression, the growing ascendancy of the mechanical Robot over the flesh and blood artist, and the trend towards an abstraction so foreign to the lay intelligence as definitely to antagonize the sympathies of even the most tolerant listener.

"As a member of the audience, I have lately attended concerts of a certain type, during which what I have heard has left me not only doubtful of the propriety of its acceptance as 'sane' music, but certain of the impossibility of its favorable reception by even an experienced listening public. All that may be legitimately asked of an open-minded, intelligent listener is willingness to hear and understand.

"A prolonged test of what is new is always a public duty towards the arts, but that test made, the public cannot in every case be condemned if its verdict is not favorable. Whether it is in the interest of composers themselves, in these days of rapid musical change, to continue more and more to befuddle the already dazed sensibilities of the average musical public with still further cerebral experimentations is a question I will not attempt to answer.

"We rightly ask of music hearers that they become somewhat more than casual listeners; that they seek to understand a composer's form of expression, provided it honestly attempts to express what in form and substance art may express. But we shall certainly antagonize the public if we continue to offer it an overdose of the abortive experiments of the sensation-monger, rather than the researches of the musician basing his art on truth and honest conviction.

"The music of Stravinsky has made an appeal to the public, largely because of fundamental qualities in it which strike at the heart of musical sense. Rhythmic vigor, objective suggestion, and a masterly sense of color—these qualities in Stravinsky's music have won it adherents among the great music public of the day. To put it plainly, the public does find itself understanding why Stravinsky does what he does, finds itself moved, in varying degree, by the suggestion he intends to convey; there is a humanity about it possessing nothing in common with mere musical mechanics. If Stravinsky may justly be called non-romantic, at least his music has the picturesque and poetic element upon which romanticism is largely based.

"There is to be found in certain literary productions of today a mysticism and complexity of statement little justified by the paucity of the subject matter; when the intricacies are finally grasped, the meaning revealed is of little value. It is thus with some of the music today. It is 'up to' the public to prove that its judgment in such matters may shortly have to be a little more respected."

### First Copland-Sessions Concert Offers Five New Works by Young Composers

First performances of works by four young American composers and one Mexican will make up the opening program of the Copland-Sessions Concerts of Contemporary Music. This will take place on Sunday evening, April 22, at the Edyth Totten Theater, 247 West 48 Street. All the composers represented are between twenty-five and thirty-five years of age, which is in accord with the underlying idea of this new concert series, namely to serve the interests of the younger generation of musicians.

The program includes a just completed Piano Sonata by Rogers Sessions, whose symphony was introduced to Boston by Serge Koussevitzky last spring. This is Sessions' first work in any expanded form to be given in New York. He is a graduate of Harvard and the Yale Music School, was assistant to Ernest Bloch at the Cleveland Institute, and has held two Guggenheim Fellowships.

There will also be Three Sonatinas, one for violin and piano, one for piano solo, and one for cello and piano, by Carlos Chavez, young Mexican composer now living in New York. His work for nine instruments, entitled H. P. Dance of Men and Machines, was performed at a concert of the International Composers' Guild. Theodore Chanler, a former pupil of Ernest Bloch and Nadia Boulanger, who is the youngest composer on the program, will be represented by a violin sonata. Three woodwind pieces by Walter Piston, which have been played in Paris and Boston, but not heard in New York, and a group of songs for voice and percussion by Virgil Thomson, called Five Phrases from the Song of Solomon, will complete the program. Piston, whose Symphonic Piece was played by Koussevitzky in Boston last month, is an instructor at the Harvard Music School. Thomson, who has never had a performance in New York, has written sacred vocal music as well as dance pieces for piano and for orchestra. He is now in Paris at work on a symphony.

Assisting artists at this concert will be Ruth Warfield and Hans Lange, violinist; Harry Cumpson, pianist, and Percy Such, cellist. John Duke will play the Sessions piano sonata.

The second concert of the series will be given at the Edyth Totten Theater, on Sunday evening, May 6.

### A Busy New England Season for Naegle

Contrary to the generally accepted opinion of New England, Charles Naegle finds it is a very active territory musically. Following his appearances in Portland, Me. (return appearance), Aurora, N. Y., Boston, Mass., and Bloomsburg, he will appear in Greenfield, Mass., on April 24, and in Bridgeport, Conn., on April 25. Both of these programs will be given for the women's clubs. Other New England towns that have heard Naegle lately include Haverhill, Lawrence, Gloucester, Amesbury, and Groton (Mass.).

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## Philadelphians Give Interesting Programs

Monteux Wins Ovation for Superb Renditions of  
Orchestral Offerings—Kathryne Ross Makes  
Operatic Debut as Aida—Corinne Mar  
in Recital—Curtis Faculty Recital  
—Carmella Ponselle in Aida

PHILADELPHIA, PA.—As has become customary of late years, the Philadelphia Orchestra presented a program commemorative of the Easter season for its Saturday night concert—the usual Friday afternoon concert being given on the following Monday afternoon in recognition of Good Friday.

To the delight of the audience, the same three numbers which appeared upon last year's Easter program, and this by the way, was Mr. Stokowski's farewell for his year's vacation, found place upon this program, viz. Wagner's Prelude and Good Friday Spell from Parsifal, and Rimsky-Korsakoff's overture, La Grande Paque Russe.

With such an inspirational and surpassingly exalted interpretation of Parsifal as Mr. Stokowski gave it, still lingering in the memory of the audience, Mr. Monteux's reading aroused unusual interest. Evidence there was a plenty of a musician's intimate study and meticulous care. The opening number, Korsakoff's Russian Easter, was a splendid rendition in every particular of the composer's picture of the pagan-Christian festival; solemnity, worship, color, emotion, all were present and convincing to the last degree.

The applause was spontaneous and prolonged, in acknowledgment of which Mr. Monteux immediately had his men upon their feet—an instance of his unfeigned generosity. Following this were four excerpts from Debussy's Martyrdom of Saint Sebastian; in none of which do we find Debussy at his best for while his beautiful atmosphere was there, nothing emerges from the vagueness. Though well played, it received only courteous applause, for it is doubtful if even a more intimate knowledge would bring a better understanding. The Wagner numbers came after the intermission, with the Tannhauser overture at the close, to which Mr. Monteux gave a fine reading and the audience giving him and his men hearty applause.

### PHILADELPHIA ORCHESTRA

The concerts given by the Philadelphia Orchestra, directed by Pierre Monteux, on April 13 and 14, were characterized by a remarkable performance of Stravinsky's Le Sacre Du Printemps. Mr. Monteux's interpretation of this work is undoubtedly the most authoritative, as he conducted it in its original ballet form at its first performance in Paris, May 29, 1913, and in concert form for the first time, April 5, 1914. Work of both conductor and orchestra was epochal. At the close Mr. Monteux received one of the greatest ovations heard this season in the Academy.

Willem Van Den Burg, cello soloist, was greatly enjoyed in his excellent performance of the difficult Haydn concerto, for cello and orchestra, in D major, op. 101. His technical facility in the first and last movements was well balanced by his exquisite tone in the Adagio. He received enthusiastic applause and many recalls.

The program opened with a splendid interpretation of the Beethoven overture, Coriolanus, while the other purely orchestral offering was the group of three excerpts from La Damnation de Faust. To these Mr. Monteux also gave a remarkably fine interpretation. The delicacy of the Danse des Sylphes was beautifully brought out, while the Marche Hongroise brought forth a storm of applause.

### CURTIS FACULTY RECITAL

The eleventh faculty recital at the Curtis Institute of Music was given by a trio of artists whose musicianship is of such order that it requires naught but to mention names—Carlos Salzedo, William M. Kincaid, Felix Salmond; harpist, flutist and cellist—to form a complete conception of the artistic interpretation of a program which the large and enthusiastic audience heard on April 12 in Casimir Hall.

The recital began with Pieces en Concert by Rameau, five movements in which clear and charmingly simple 18th

century music was played with consummate artistry, and when, in answer to unrestrained and prolonged applause, Mr. Salzedo asked "which will you have?" the unanimous reply was instant, "the last." So Tambourins, the last of the five movements and so bewitchingly played, was repeated. Equally well done was Debussy's Children's Corner, transcribed for harp, flute and cello by Mr. Salzedo, though the demands to technique and treatment are a strong contrast to that required for the Rameau. Of outstanding interest were Mr. Salzedo's own compositions for the harp, showing not only his mastery of the instrument but also to what a high point of development the literature of that instrument can be brought, and the place it has thus made among other solo instruments. His Variations on a Theme in Ancient Style was masterly in composition, each variation ascending in the scale as to form and in difficulty of execution, often scored in modern harmony. His encore was his own beautiful prelude, Iridescence, very beautiful.

Interesting, both to student and layman, were his fifteen Preludes—just completed and having their first public performance at this time. They are designed to demonstrate the technique of harp playing from the beginning studies to those more advanced, each of which was prefaced by Mr. Salzedo with a few remarks relative to the teaching point found therein. The last four were charming little pieces modern in style showing the advance made in utilizing the resources of the harp.

### CORINNE MAR IN RECITAL

Corinne Mar, soprano, formerly a resident of Philadelphia, gave her first public recital here, in the Academy of Music, before a large and enthusiastic audience. Her program opened with the popular Caro mio ben, by Giordani, which was very well sung. Geheimes by Schubert, the two arias Voi che Sapete, and Deh Vieni non tardar from Mozart's Marriage of Figaro were also well done. Following these came a group of songs, evidently programmed for their popular appeal to the masses. They certainly did "appeal," judging by the vociferous applause, to which Miss Mar responded by singing Comin' Through the Rye. Some of the most artistic singing of the evening was done in the aria, Mi Chiamano Mimi, from La Boheme.

Miss Mar's voice is of delightful quality and under splendid control, her enunciation excellent in all five languages, and her stage presence pleasing. Her recalls were numerous and deserved. Frank Bibb was the sympathetic accompanist.

### CARMELLA PONSSELLE IN AIDA

Carmella Ponselle was a strikingly regal Amneris in the performance of Aida given by the Philadelphia Grand Opera Company on April 12, as its closing opera of the season. Miss Ponselle's voice is rich, smooth, and skilfully used. Her singing, in the first scene of the last act, was especially fine, while her dramatic ability throughout was excellent. Her costumes were beautiful and her entire interpretation of the role most enjoyable.

M. M. C.

### KATHRYNE ROSS MAKES OPERATIC DEBUT AS AIDA

Kathryne Ross made her American operatic debut as Aida with great success. Her voice is of a rich, opulent quality, and with this well trained natural gift she adds the value of her intelligence and histrionic knowledge.



Wide World photo

KATHRYNE ROSS

Miss Ross was awarded a warm reception not only by Philadelphians but also many home-town friends from Wilmington, Del., among them the Governor.

The Philadelphia Evening Bulletin stated: "Miss Ross, whose home town is Wilmington, Del., is credited with pronounced success in Italy. She is young, slender, of fair height, and in personality well suited to the captive Ethiopian princess. . . . She gained in repose and authority as the performance progressed and gave emphatic evidence that she is possessed of dramatic ability as well as a voice of good volume, clear, and capable of brilliant achievement. This was shown in the big ensembles, which her tones surmounted with telling effect, and the O Patria Mia aria in the third act was admirably sung where both middle and high tones were of real beauty in some very good mezza voce singing."

T.

### New York Symphony's Last Engagement

The last engagement at which the New York Symphony Orchestra will appear as an organization will be this summer at Chautauqua, where it will play for six weeks, beginning July 10, under the direction of Albert Stoessel. The orchestra also will play at the Bach Festival in Bethlehem, Pa., on May 11 and 12, and at the Westchester Festival in White Plains, N. Y., on May 17, 18 and 19.

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## Foreign News in Brief

### GLAZOUNOFF PANTOMIME HAS SUCCESSFUL PREMIERE

BERLIN.—Alexander Glazounoff's ballet pantomime, *Love's Artifice*, has just had its German premiere at the Chemnitz Municipal Opera, of which Richard Tauber (father of the well-known tenor) is director. The dances were composed by the ballet master, Ferry Dvorak and the scenery by Claus D. Koch. The performance had a great success.

### BRUNO WALTER'S CONTRACT RENEWED

BERLIN.—The municipal government of Berlin has just renewed Bruno Walter's contract, which calls for a material increase in salary and decrease in the length of time he has to devote to the opera each year. Once again all rumors of Walter's going to Vienna are silenced for the time being.

### CONGRATULATIONS ARE IN ORDER

BERLIN.—Erich Kleiber, musical director at the Berlin Staatsoper, has just become the proud father of a baby girl. Mrs. Kleiber is an American who met her husband in Buenos Aires, when he was conducting there. This is their first child, and allowing for the excitement, all parties are doing well.

### COLOGNE TO HAVE PROTRACTED MUSIC FESTIVAL

COLOGNE.—In connection with the Printers' Exposition to be held in Cologne a series of special musical events will be given throughout the summer, beginning with the festival performance of *Die Meistersinger* at the Opera House on May 12. This will be followed by a Mozart Cycle (*Così fan tutte*, *Figaro's Hochzeit*, *entführung aus dem Serail* and *Zauberflöte*) and later a big symphony concert under Hermann Abendroth. Under the motto, *Opera Down the Ages*, a historical cycle will be given, beginning with Monteverdi's *Orpheo* (1699) and ending with Krenk's *Jonny Spielt Auf* (1928). Most of the operatic performances will be conducted by Eugen Szenkar. Concerts by the Amsterdam Orchestra under Mengelberg as well as performances by the ensemble from the Milan Scala and the Vienna Opera House will also be given. The Nether-Rhenish Festival will be included in the series of musical events and, probably for the winding up of the exposition, Szedenkar will conduct, Mahler's eighth symphony and *Das Lied von der Erde*.

### AMERICAN SINGER FOR MUNICH FESTIVAL

MUNICH.—The American basso, Emanuel List, at present in Berlin, has been engaged to sing at the coming Munich Opera Festival. Two other newly-engaged artists are Elisabeth Schumann and Kurt Taucher.

HASLEMERE FESTIVAL FOR LAST TWO WEEKS OF AUGUST  
LONDON.—The dates of the Haslemere Festival, which promises to be a greater event than ever, have been set for August 20 to Sept. 1, inclusive.

### TWO MORE TENORS FOR COVENT GARDEN

LONDON.—Two more tenors have been added to the list of Covent Garden singers, namely Joseph Hislop, the celebrated English artist, and Carl Oehmann, a Swedish singer who has recently been making a name for himself in Wagner.

### NEW CASELLA CONCERTO FOR SZIGETI

BERLIN.—Alfredo Casella is composing a violin concerto for Joseph Szigeti who will be given the sole rights of performance for a year after it is completed. Szigeti is at present concertizing in Russia and Germany with great success.

### NEW CONDUCTOR FOR ROYAL CHORAL SOCIETY

LONDON.—The post of conductor to the Royal Choral Society, which has not been officially filled since the death of Sir Frederick Bridge, has now been given to the young English conductor, Dr. Malcolm Sargent.

### I. S. C. M. FESTIVAL FOR SEPT. 10-15

LONDON.—The annual festival of the International Society for Contemporary Music, which is to be held at Siena this year, will take place from September 10-15. The complete program is not yet known but the English works to be performed are Frank Bridge's third string quartet and William Walton's *Faça*, for speaker, flute, clarinet, saxophone, trumpet, cello and percussion. The poems are by Edith Sitwell.

### Ignaz Friedman's Chopin Praised in Vienna

At a recent recital given by Ignaz Friedman in Vienna his Chopin playing made a particularly deep impression on the critics. In extolling the well-known qualities of the pianist

in his interpretation of the works of the great Polish piano poet, the reviewer of the *Neue Freie Presse* wrote:

"Ignaz Friedman's playing of Chopin is best described as fascinating. It is a revelling in color, rhythm and a mellifluous piano tone. It surpasses even the gripping, powerful feeling and subtle interpretation of the Handel-Brahms variations, notwithstanding that in them the artist displayed a brilliant variety of interesting contrasts of style and a most exhaustive command of the tone colors of which the instrument is capable. The fugue in hymnic style rose to a compelling climax."

### Eastman School Finds Positions for Graduates

The Eastman School of Music, among its varied activities this year, has established a placement bureau which has been organized by Arthur See, secretary of the school. This bureau is found advisable because of the many applications by educational institutions throughout the country for graduates of the Eastman School, competent to fill positions as teachers, or in conduct of varied musical enterprises. An increasing number of these applications call for the service of musicians of practical experience, as well as for members of the graduating classes.

The increasing demand upon the Eastman School for its former students and for its graduates of the coming year, the type of musician requested in view of the work to be done, and the plainly evident advisability of close knowledge by the Eastman School of the positions held and success achieved by its graduates led Mr. See to send out a questionnaire to all the graduates of the school, calling for the desired information.

The Eastman School is but seven years old; the number of its graduates is small in comparison with that of older institutions. But questionnaires were sent to 125 graduates, a number satisfying to the school directorate in consideration of the fact that these graduates have completed a full four-year course in music education of a high standard of requirement, rigorously maintained. One primary motive of this school is to act as an influence for the raising of standards in music education, in music appreciation and public taste for music; it desires to make its graduates, one and all, agents for the raising of standards, independent of their occupation as teachers, creative musicians, or laymen.

Responses to the questionnaire have been received from a majority of graduates. It is learned that these are successfully at work in educational institutions in ten states, widely scattered from coast to coast, in Nova Scotia and in Egypt; this summary does not include former students who are pursuing post-graduate study in this country or abroad. It is



FRANTZ PROSCHOWSKI,

distinguished vocal teacher, who will bring his New York season to a close about the middle of May and immediately go to San Francisco for his master class from May 21 to May 25, then follows one in Los Angeles from May 28 to June 22. Next comes Kearney, Neb., from June 25 to 30, and during the entire month of July Mr. Proschowski will teach at the MacPhail School in Minneapolis, rounding out a busy 1927-28 season.

also gratifying to learn that the satisfactory work done by former Eastman School students in educational institutions is acting as an influence in bringing more requests from such institutions for musicians to fill vacancies.

The placement bureau, Mr. See states, will seek to recommend to institutions making inquiries, the former students regarded as best qualified by experience and capacity to fill the requirements stated. It will act in the mutual interests of its graduates and of those who seek them to fill positions. The present difficulty to be met is the finding of graduates available for the positions offered; demand at present is in excess of supply.

### Raisa and Rimini Off to Europe

Rosa Raisa, soprano, and her husband, Giacomo Rimini, baritone, both of the Chicago Opera, sailed on the S. S. Roma, April 14, to spend the summer at their home in Verona. They will return to this country early this fall.

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MABEL M. PARKER (1), VOCAL TEACHER OF PHILADELPHIA, AND SIX OF HER PUPILS

who are preparing for careers in opera and concert. (2) Margaret Henderson Riehm, a Parker artist who has been praised for her dramatic ability, sang recently at the Belgravia and was well received, especially in the Bell Song from Lakme. Another engagement was at the New Century Club, when she won the following commendation from the Philadelphia Evening Bulletin: "In the guise of a native peasant girl of Norway, she beguiled the audience with Grieg's Solveig and the Norwegian Echo Song, giving them with remarkable shading in the high tones." (3) Gladys Jackson Gomersall, after an appearance in Philadelphia, was lauded as follows by the Evening Bulletin critic: "In the Habanera and Seguidilla she made a dashing Carmen, and pleased by her sweet voice and remarkable ability. Her delightful personality endeared her to all. Also, costumed as the Spirit of Spring, she was charming in appearance and stage presence." (4) Marion Greenwood has appeared in recitals and also has been heard over the radio, singing operatic arias and songs. Her voice is of pleasing quality and wide range; her enunciation is good, and she has a most attractive personality. (5) Ruth G. Fowler, of Harrogate, England, has given interesting and varied programs in studio recitals. Her voice has warmth and depth of feeling and her diction is excellent. (6) Christopher Heron has been favorably commended for his rich and powerful baritone voice. All of his appearances have been greeted with enthusiasm. (7) Mary Henderson Boatrite, coloratura soprano, was heard recently at the New Century Club and, according to the Philadelphia Evening Bulletin, "she sang Linn Seiler's Butterflies and Woodflowers by Werner Josten with rare understanding, as well as achieving a sweet flute-like quality of tone in the ornamental passages."

## What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

### George Meader, March 13

**EVENING WORLD** . . . a voice distinguished for sweetness and sensibility. . . .  
**POST** Schubert . . . He scarcely did the Brahms songs justice . . . not familiar enough with most of them.  
**AMERICAN** . . . None of his numbers seemed to be beyond his vocal capabilities.  
**SUN** Celius Dougherty played the accompaniments with skill.

**TELEGRAM** . . . voice is remarkable for neither purity of timbre nor sensuous beauty . . .  
**JOURNAL** . . . He scarcely did the Brahms songs justice . . . not familiar enough with most of them.  
**TELEGRAM** . . . he demanded of it (voice), than it could furnish, especially in dramatic lyrics. . . .  
**WORLD** . . . Celius Dougherty . . . was noisy and obtrusive . . .

### Marianne Kneisel Quartet, March 13

**TIMES** . . . A sincere and sympathetic performance of fine music brought much applause.  
**HERALD** . . . The performance varied from fair to good.

### AMERICAN

The four young women of the organization deserve encouragement for their earnest devotion to exalted ideals and to the progress that discriminating auditors note at each subsequent concert.

### WORLD

At their first concert this year, this ensemble of young women gave every promise of grace and finished artistry, a promise which does not appear to have been fulfilled.

### Fidelio, March 14

**AMERICAN** . . . The highest praise is due her (Gertrude Kappel). . . .  
**HERALD** . . . her touching, ardent, womanly interpretation. . . .  
**TIMES** . . . impersonation which fell short of Miss Kappel's best. . . .  
**TIMES** . . . cooled somewhat the enthusiasm of the audience.

### Case, Rosenthal and Grove to Appear for Benefit

Anna Case, soprano; Moriz Rosenthal, pianist, and Curtiss Grove, baritone, are the soloists engaged for the annual benefit concert to be given for the May Free Bed Guild, May 10, at the Dickenson High School in Jersey City, N. J.

### Educational Alliance Enjoyed Bennéche

Rita Bennéche, who recently gave the second concert for the Educational Alliance, received the following tribute from Henry Fleischman, managing director: "I want to say to

you how keenly we are indebted to you for your very fine efforts in our behalf. Your artistic attainments were appreciated to the fullest extent and I have seldom seen an audience so enthusiastic. Thank you for all your trouble and for the pleasure you gave our protégés. Will you visit us soon again? We all hope so most earnestly."

### More Festival Opera Contracts

The University of Wyoming, at Laramie, has engaged the Festival Opera Company for a performance of The Barber of Seville in November. Professors G. E. Knapp and Fay E. Smith are at the head of the University committee handling the artist series.

Also, the State Agricultural College of Utah, at Logan, has arranged a contract for the same opera to be given at the College. Dean F. L. West and Russell E. Bernsten have the performance in charge. These contracts were arranged by the Ellison-White Bureau of Portland, the Pacific North-West agents for Clarence E. Cramer, the producer.

### Charles Naegele Endorsed by Federation

According to Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, that organization is intensely interested in the younger group of American musicians, and among these is mentioned Charles Naegele as one of the leaders. She reports that the music clubs throughout the country are engaging him for their programs.

# Recent Triumphs of MORIZ ROSENTHAL ON AMERICAN TOUR 1928

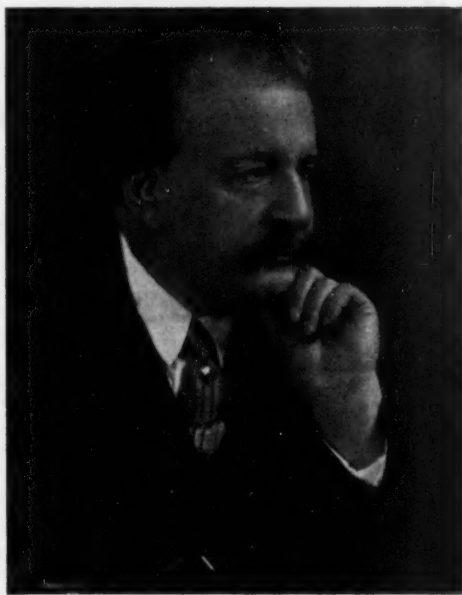


Photo by Mishkin

## New York Morning Telegraph,

February 12, 1928

By CHARLES D. ISAACSON

WHAT IS THE SECRET OF THAT COMPLETE CONTROL, OF ALL HIS LISTENERS, WHICH MARKED THE APPEARANCE ON THE STAGE YESTERDAY AFTERNOON, OF MORIZ ROSENTHAL? ONE GREW TENSE, EVEN BEFORE HE APPEARED, AND THEN BECAME INCAPABLE OF ESCAPING FOR A MOMENT, UNABLE TO FUMBLE WITH PROGRAM, TURN PAGES, OR LOOK AT THE INTERESTING PERSONS ACROSS THE AISLE.

GOOD REASON HAD THIS AUDIENCE TO BE ENTHUSIASTIC. SUCH PIANO PLAYING MAKES MOST ARTISTS APPEAR IN A BAD LIGHT. IF A HUMAN BEING CAN PLAY THESE FAMILIAR NUMBERS AS BEAUTIFULLY AND WITH SUCH MEANING, WHAT ARE THESE OTHERS DOING, WHOM WE HAVE CONSIDERED SO GOOD. TAKE THE CHOPIN GROUP AS AN EXAMPLE OF WHAT WE MEAN. HOW MANY TIMES HAVE WE HEARD THE NOCTURNES, THE ETUDES, AND THAT BARCAROLE, OP. 60! AND DELIGHTED IN THE INTERPRETATIONS AND THOUGHT THEM SATISFACTORY. THEY WERE SATISFACTORY!

NOW WE HAVE IT! SATISFACTORY, THEY WERE, BUT HERE THEY WERE IDEALIZED AND

GIVEN WINGS BY SUPERHUMAN HANDS. IT IS ONE OF THE TRAGEDIES OF WRITING, ONE OF THE SAD THINGS OF WORDS, THAT NOBODY HAS EVER BEEN ABLE TO DESCRIBE THE GHOSTLY SHADINGS OF TONE, WHICH ARE TO BE HEARD IN THE WORK OF AN ARTIST LIKE ROSENTHAL.

Too, the technical agility of the man, at his age, is breath-taking at times. It would be not much less astounding, were he forty years younger. Moments there were at Town Hall yesterday, when he took whole pages, snapping them out with breakneck speed, every note as clear as a shining star. Phrases would whip across the sense of hearing. Simply unbelievable at times were these constantly recurring passages.

Especially interesting was the Albeniz "Triana," in which the gay old gallant produced a dazzling Spanish beauty. What a coquette! From what hidden chamber of his memory did the pianist bring her? She had an air! Rosenthal—that was not a creature of imagination, sir.

There was a stunning audience to hear the grand, little man of the piano, Arthur Friedheim, who was with him, in Liszt's studio, applauded him enthusiastically. Ah, there were many ladies, old ladies, as well as youngsters.

One old lady, poorly dressed, with a hair comb all puffed out in front over the forehead—you remember the kind—moved to the front row for the last encores and sat on her coat so she could be higher and then watched him with such adoration.

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Wilhelm Bachaus will fill the following concert engagements in Europe next month: Lisbon, May 2 and 3; Oporto, 4 and 5; Madrid, 8 and 11, and Valencia, May 9. In June he is to appear in London.

Ernesto Berumen, pianist, will be heard over station WOR, New York, on April 21, playing the Liszt Hungarian Fantasy with orchestra accompaniment. This will be the second concert of a series under the direction of the La Forge-Berumen Studios, which are taking place Saturday evenings.

Mary Craig, soprano, who sang in opera in Washington, D. C., last autumn, sometimes eight times weekly, has booked the following dates for the immediate future: Westfield, New Jersey, April 24; Albany, N. Y., 29; Harrisburg, Pa., May 14-16, and Macon, Ga., May 26. On April 8 she gave a concert in Passaic, N. J.

Esther Dale, American soprano, will make her second series of British appearances this month. She is to give concerts in London and will appear as guest soloist at the Isle of Man Festival. Less than a year ago she gave three concerts in London within the period of a month. On her present trip she will supplement her English engagements with concerts in Holland and Germany.

Ernest Davis' forthcoming engagements include: Fort Wayne, Ind., April 23; Springfield, Mo., 26; Ottawa, Kans., 27; Oklahoma City, Okla., 30; Hays, Kans., May 2; St. Joseph, Mo., 3; Maryville, Mo., 4; Chicago, Ill., 6; Kalamazoo, Mich., 8; and Flint, Mich., May 9.

Willem Durieux, cellist, has been booked by his manager, Annie Friedberg, for a recital at Hackettstown, N. J., on April 20.

Madeleine Elba, coloratura soprano, has been engaged for a season of opera in San Juan, San Domingo and Havana in May. She will sing two concerts in Brooklyn this month.

Carl Fiqué is heard in a program of classic music over radio station WPCB every Thursday evening from 7 to 7:30. To date he has played over one hundred compositions. His two comic operas—Castles in the Air, and Cleopatra's Return—are frequently broadcast, with soloists and chorus, featuring Catalina Noack, soprano.

Dusolina Giannini will appear in the role of Donna Leonora in the first presentation of La Forza del Destino ever given at the Hamburg, Germany, Opera House. During the Covent Garden Opera season in London, she will sing the roles of Madame Butterfly, Aida and Santuzza.

Florence Foster Jenkins announces that the Verdi Club's annual Rose Breakfast is scheduled for April 26, at the Westchester-Biltmore Country Club, Mrs. Charles Page Bullard, chairman.

Norman Jolliffe will begin his tenth year on May 1 as baritone soloist at the Marble Collegiate Church, New York. His recent engagements in New York include appearances before the Rubinstein Club, Eclectic Club, British Universities Society, Canadian Society and a reengagement with the Brooklyn Morning Choral. Mr. Jolliffe is fulfilling his sixth engagement in Buffalo on April 19 with the Guido Club of that city. On May 1, he will give a recital for the Music Club of Middletown, N. Y., and with the Hackensack Women's Choral. On May 10 his fourteenth appearance will be made with the Columbia University Chorus in a Bach program in the Cathedral of St. John the Divine, and on May 18 he will be heard in The Creation with the Flushing Oratorio Society. Mr. Jolliffe also has been engaged for a week's festival at Conneaut Lake, Pa., in July.

Maria Kurenko has been engaged for a recital at the Kansas State Agricultural College, at Manhattan, Kans., on April 23.

Erminia Ligotti, soprano, has been engaged for a jubilee concert at Mecca Temple, New York, on April 21. She will be heard in the fourth act of the Hugenots, as well as in songs and arias.

Tamaki Muira, Japanese soprano, will make her only New York appearance this season on April 28, in Carnegie Hall. Her program will include selections by Puccini, Mozart, Grieg, Schubert, Schumann and Debussy, and also a number of Japanese folk songs. Aldo Franchetti will be the accompanist.

Charles Naegle, pianist, includes in his forthcoming engagements recitals at three educational centers—Wells (Aurora, N. Y.), State Normal College (Bloomsburg, Pa.) and the Groton School (Groton, Mass.) the last being a re-engagement. Naegle finds all school and college appearances particularly interesting.

Beryl Rubinstein, pianist, will play at the Singers' Club concert in Cleveland, Ohio, on April 20, and in recital in Warren, Ohio, on April 25.

Joseph Szigeti appeared with the Warsaw Philharmonic on April 13 and in recital in Moscow on April 16 and 18. He is booked for concerts in Leningrad (Leningrad Philharmonic) on April 20, 25 and 28, and also for appearances in Berlin on May 3 and 11, and in Budapest on May 7.

Claude Warford and Willard Sektberg will sail for Europe on May 18. A class of twenty pupils will follow them in June to take advantage of their summer classes, held in Paris, as usual. Allan Jones, tenor, has been engaged as a member of the quartet of the West End Avenue Presbyterian Church, New York. William Hain, tenor, has been engaged for a series of recitals by the National Broadcasting Co. Florence Otis, soprano, has returned to New York after completing forty concert engagements.

### Naumburg Foundation Recital Contest Winners

The artists for whom the Walter W. Naumburg Musical Foundation will arrange New York debut recitals next season are: Adele Marcus, pianist; Helen Berlin and Lois Kaufmann, violinists; Olga Zundel, cellist; George Rasely, tenor, and August Werner, baritone. These young musicians were chosen by competitive auditions in a contest which is held by the Naumburg Foundation each year for the purpose of giving a limited number of artists a public hearing in New York.

In the case of the contest just concluded, 180 candidates were heard at preliminary auditions conducted by the National Music League. Twenty-eight of these were chosen for the final auditions from which the above six were

selected by a committee consisting of Alexander Lambert (chairman), Alma Gluck, T. Tertius Noble, Kurt Schindler, Carl Friedberg, Joseph Lhevinne, Lea Luboshutz, Paul Kochanski, Willem Willeke.

Of the 180 candidates heard there were fifty-two sopranos, sixteen contraltos, ten tenors, eighteen baritones, twenty-eight violinists, fifty pianists, and six cellists.

### Singers Sought

The All-American Grand Opera Company, the organization of which was recently announced exclusively in the MUSICAL COURIER, offers certain features to American artists which deserve public recognition. In the first place, the leading roles in all productions will be taken by artists of experience, and these artists will be paid. In the second place, other roles may be taken by promising singers who have had little or no experience, and these artists will neither be paid nor will they be required to pay. They will give their services in exchange for the routine they get during rehearsals and performances. The reason why they cannot and should not be paid is that entire rehearsals of the operas chosen for production must be given for their benefit. The artists taking the leading roles will be so thoroughly experienced that a very limited number of rehearsals will suffice for them. They will have to be paid for their attendance at additional rehearsals so as to give opportunity to the inexperienced artists to become routinized and perfected in their roles. Obviously this is an expense, but the inexperienced artists will be called upon to make no payments whatsoever to anybody for the privilege of getting routinized in this way. These inexperienced artists will have the privilege of working with experienced artists under experienced conductors without cost to themselves.

The All-American Grand Opera Company is endeavoring to list the names of American artists of experience who are not associated with any one of the permanent opera organizations of America. The company is also endeavoring to list promising students of opera who are in search of routine. The number of artists either experienced or inexperienced who can be used will, of course, be limited, but the company feels that it can only select the most talented few by becoming acquainted with as many as possible of those who have operatic ambitions.

### Many Men at Myra Hess' Recitals

In a recent article in the Boston Traveler, attention was called to the large number of distinguished male fellow-artists in attendance at the recitals of Myra Hess. The critic of that paper stated that "When a woman musician wins this praise at the hands of her male rivals, her personality becomes worth looking into." He then declared that "It is reported of this artist that she is singularly unassuming and self-possessed, that she lives entirely in and for her art, possessing the balance and poise commonly attributed to masculine talents and so frequently disclaimed for women." Miss Hess recently returned to Europe, but before sailing made some records for the Columbia Phonograph Company.

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**Mabel Austin Coaching at Garrigue Studios**

Mabel Austin (Mabel Austin Davis), soprano, following her graduation from Smith College, went to Europe where she continued her studies with prominent European teachers. She returned to America in 1925, and since that time has appeared in the United States and Canada in opera, oratorio and recital. It was Norma Richter, dramatic soprano of Cincinnati, one of Esperanza Garrigue's successful concert artists, who recommended Mme. Garrigue to Miss Austin as a vocal coach, and as a result she is taking the course of study for expert technic and classic repertoire. At the Esperanza Garrigue studios, she has the advantage of instruction from such eminent répétiteurs as Hans Morgenstern and Paul Eisler, both orchestral conductors of the Metropolitan Opera Company for many years. Mme. Garrigue states that Miss Austin has a superior singing talent and that she quickly acquired the high placed pianissimo tone which enabled her to add the most refined Lieder singing to her broad dramatic style. Since Miss Austin began her studies with Mme. Garrigue, she has been engaged as soprano soloist at the Tremont M. E. Church and at the 88th Street Temple B'nai Jeshurun.

Miss Austin has won excellent press notices on tour. Following an appearance in Lewiston, Me., the Sun declared her a singer of beauty and charm, and stated that her voice is clear, brilliant, of high range, and that she gave an attractive program and was enthusiastically recalled and responded with encores. According to the Erie, Pa., Daily Times, "Miss Austin is the possessor of a soprano voice of limpid quality and ample power which she uses with skill and

pletely develop their new ideas and to stimulate their growth to full musical stature.

Miss Simpson, realizing this demand, has devoted herself intensively to coaching for public playing and the development of musicianship. Her success is proved by the increasing number of talented young concert artists who have found in her studios the help in concert technic, interpretation and repertory that enables them to begin their careers.

Among those who have thus enrolled in Miss Simpson's coaching classes during the past few seasons are: Grace Jorges Ball, Lincoln Batchelder, Lillian Frater Betzel, Edwin Calberg, Margaret Giesler Cof, Helen Young Crawford, Margaret Fish, Ruby Hicks, George Kelly, Ethel Long Martin, Régis Michaud, Ellen E. M. Marshall, Doris Osborne, Helen Vallon Pierce, Helena Munn Redewill, Cel Rosenblatt, Mildred Turner, Stella Howell Samson, Audrey Beer Sorel, Mrs. George Uhl and Mrs. Louis Wright.

Prior to their work with Miss Simpson, several of these fine pianists had received great help and inspiration from such celebrated teachers as Friedmann, Godowsky, Lhevinne, Lisniewska, Leschetizky, Moszkowski, Schnabel, Swayne, Teichmuller, Virgil, Stojowski, and others. D.

**McCarthy Lake Placid Studio**

Kathryn McCarthy announces the opening of her summer studio on July 2, at Lake Placid, N. Y., (Adirondacks), where she will offer a four weeks' course in music theory, harmony, melody-writing, counterpoint and composition.

The principles of the subjects are taught without books,

references only being made to various textbooks, among them Goetschius, Korsakoff, Schoenberg, etc. The greater part of the student work is original, and is taught out-of-doors when the weather permits. Miss McCarthy spends considerable time abroad studying the different presentations of this lengthy subject, and feels it a great saving of time for the busy teachers to combine analysis, aural and creative work from the beginning. The course is for instrumentalists, singers and teachers. College students wishing to make their winter schedule lighter will find it beneficial. The studio adjoins the Lake Placid Club, has natural beauty, and is restful.

**Mrs. Perfield at Parent-Teachers' Exposition**

Effa Ellis Perfield will give a talk on Rhythm, April 26, at two forty-five at the Parent-Teachers' Exposition at Grand Central Palace. There will be an open forum. Mrs. Perfield will stress the point of explaining what rhythm isn't and what it is, and show that the old idea based on reasoning is thrown aside by the newer idea based on feeling.

**Los Angeles Likes the Pro-Arte Quartet**

The Pro-Arte Quartet recently played in Los Angeles before a large audience with notable success not only with the public but with the press as well. The Los Angeles Express said: "This Belgian Organization is, without question, one of the very best, internationally speaking, and has certainly set for Los Angeles a standard which none of the visiting quartets has even approached in the last ten years."



Photo by Mishkin

MABEL AUSTIN

assurance. She completely charmed the large audience." After an appearance in Syracuse, N. Y., in the role of Aida, the critic of the Post-Standard stated that she has a colorful, attractive voice and demonstrated marked artistic and dramatic ability, and, to quote the Syracuse Journal, "Miss Austin's splendid rich soprano voice was heard to advantage throughout the opera."

"A decidedly pleasing voice and personality," was the verdict of the Salina, Kans., Union, and according to the Laramie, Wyo., Republican Miss Austin possesses a clear, well placed soprano voice and sings with style. The Maryville, Mo., News noted that she is gifted with an unusually good voice of clear and pleasing quality and displayed a rare degree of dramatic instinct, and the Boulder, Colo., News Herald observed that there is power, richness, sweetness in her voice.

Miss Austin's appearance in Erie, Pa., inspired the critic of the Dispatch to comment in part as follows: "The fine soprano voice of Mabel Austin, that seemed to go anywhere with perfect ease and with worlds of power held in reserve, was delightful. It is flexible and she is able to attach notes of the higher register with little effort. She also has a gracious stage presence."

**Hall Johnson to Coach**

Following the success of the Hall Johnson Negro Choir at its three New York recitals, many requests have come to Mr. Johnson for coaching in this particular form of American folk music and he has therefore decided to open a studio in the Steinway building for the purpose of giving such instruction.

Mr. Johnson brings to this work a thorough musical education and equipment. First a student at the Zeckwer-Hahn Conservatory in Philadelphia, he continued work with Dr. Hugh Clark at the University of Pennsylvania, and, coming to New York, finished his studies at the Institute of Musical Art.

Mr. Johnson will confine himself to the coaching of authentic Negro style, harmonization, rhythm and dialect. He does not teach voice nor accept vocal pupils and therefore only serious and advanced students can be considered. He believes that the characteristic rhythms, dialect and style, which are the distinguishing marks of the true racial interpretation of this form of music, are, when properly explained, within the grasp of talented singers of the white race.

**Elizabeth Simpson Solves Problem**

BERKELEY, CAL.—Elizabeth Simpson, one of the most successful pianists and teachers on the Pacific Coast, for the past five years, has been engaged in solving a perplexing problem that confronts the young artist on returning from a short period of study abroad or in Eastern centers. All serious students feel the need of further work to com-

**SCHUBERT CENTENARY**

1828 - 1928



Photo by Mishkin

# KATHERINE BACON



## Giving a Series of Four Recitals of the Pianoforte Works of Schubert, Town Hall, New York, April 8, 15, 21 and 30

**W. J. HENDERSON, SUN:**

"In the Town Hall, yesterday, Katherine Bacon embarked on another of those large undertakings which apparently stir her spirit. Last year for observance of the Beethoven Centenary she performed all of his piano sonatas. Yesterday she began her celebration of the Schubert Centenary by giving the first of four recitals of his piano music, of which only a small portion is known to the music lovers of today. . . . Her recital was distinguished by a beautiful piano tone and a delicate touch. The accents of the instrument were never forced, but there was abundance of singing legato and spirited bravura where it was required. Miss Bacon's combinations of touch and pedal were especially happy and evinced musicianly taste and knowledge."

**EVENING POST:**

"There was rare understanding of her interpretation of the program. Throughout there was beauty of tone and a clarity that was of crystalline purity."

**PITTS SANBORN, TELEGRAM:**

"Miss Bacon, in simple, unaffected fashion, quite without fuss and feathers, played solely for the glory of Schubert, a composer for whom she has beyond question an admirably sympathetic understanding."

**HERALD TRIBUNE:**

"Katherine Bacon is eminently fitted for this particular duty—or privilege. . . . There was an unusually large and attentive audience present, encouragingly indicative of interest in her commemorative project."

**EDWARD CUSHING, BROOKLYN EAGLE:**

"The intimacy that she establishes between performer and audience is a precious thing—one, at least, of Miss Bacon's admirers attends her recitals pleasantly unconscious of the fact that he is in a concert hall on an errand of duty."

**TIMES:**

"Miss Bacon played with a lightness of touch and unaffected sincerity that revealed the essential beauty of the composer's characteristic style."

**EVENING WORLD:**

"Continuing her series of recitals devoted to the piano music of Schubert, Katherine Bacon gave a second program yesterday which fully lived up to the expectations aroused by the admirable interpretations of her initial list last week. Singularly free from self-exploitation, rushing, hanging and overstatement, this serious and wholesome artist's playing was a model of style for the younger generation of pianists. Blessed with a prodigious memory, Miss Bacon possesses, to boot, that rare combination of a keenly analytical mind and deep poetical insight."

**WORLD:**

"It was a competent, well balanced, and musicianly performance."

**GRENA BENNETT, AMERICAN:**

"Miss Bacon is a stylist and a scholar."

**CHARLES D. ISAACSON, TELEGRAPH:**

"The music she produced was first Schubert reincarnate, and then great piano playing. . . . Exquisite is the word to describe Miss Bacon's performance."

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## Canadian Folk Song and Handicraft Festival to Be Held in Quebec, May 24-28

Le Jeu de Robin et Marion, a 13th Century Comic Opera Written by Adam de la Halle,  
a Troubadour, One of the Features of the Festival—A Musical Dramatization of the  
Beginning of the Homespun Industry in Quebec Another Interesting Event—  
Prize-Winning Works to be Presented

The Canadian Folk Song and Handicraft Festival to be held for the second time at Quebec from May 24 to 28, under the direction of Dr. Marius Barbeau of the Victoria National Museum, and Harold Eustace Key, musical director of the Canadian Pacific Railway, will be a musical event of the very first water. Not only will the folk songs be heard in their pure form, but also several ballad operas, orchestral suites and choral compositions will be presented. In addition to the folk singers there will be present some of the best-known concert and opera stars from Montreal, Toronto and the United States.

What undoubtedly will be an outstanding feature of this year's Festival is a 13th century comic opera written by a troubadour, Adam de la Halle, *Le Jeu de Robin et Marion*, which incorporates many of the folk songs of the time. It is said to be the first comic opera in the history of music and it has been produced only once since the author's death—in 1896 at Arras in connection with the celebration of de la Halle's death. The Canadian production will be more accurate than this, since Professor Jean Beck (head of medieval music at the University of Pennsylvania and the greatest living authority on troubadour music), is reconstructing original harmonies from the manuscripts, some of which he himself discovered, and is supervising the technical details of costumes and settings in order that the whole thing will be a reconstruction in the manner of the period. The opera will be produced by Wilfred Pelletier, a Canadian musician now assistant conductor at the Metropolitan Opera, New York, and the singers will include Armand Tokatyan

and Leon Rothier of the Metropolitan; Rodolphe Plamondon, late of the Paris Opera; Camille Bernard, Canadian pupil of Yvette Guilbert; Cécilia Brault, formerly of the Boston Opera; Pierre Pelletier, a Canadian who has just come back from five years' study in Italy, and Ulysse Paquin, well-known Montreal singer who was formerly with the famous old Montreal Opera Company. Costumes and scenery have been designed from mediaeval documents by Signor Armando Agnini of the Metropolitan Opera staff. There will be two performances of the opera, one on Thursday, another on Saturday evening.

L'Ordre du Bon Temps, the name of the society of good cheer, founded by Champlain at Port Royal in 1608, will form the title and theme of a ballad opera with music by Dr. Healy Willan, one of the foremost Canadian composers, and libretto by the French-Canadian author Louvigny de Montigny, assisted by Major Lanctot of the Canadian Archives. It will tell the story of the life at the garrison during those bitter winters when the Order stood for the best in good living and Poutincourt's table groaned beneath all the luxuries of the winter forest: flesh of moose, caribou and deer, beaver, otter, hare, bears and wildcats; with ducks, geese, grouse and plover; sturgeon, too, and trout and other fish speared through the ice in the neighboring bay. As Lescarbot said, "Whatever our gourmands at home may think, we found as good cheer at Port Royal as they at the Paris restaurants and that, too, at a cheaper rate." These bounteous repasts were always attended by ceremonial followed by song and the guests were frequently Indian chiefs, warriors and

squaws. The role of Champlain will be taken by J. Campbell McInnes, one of the directors of the American Opera Company; the part of Poutincourt by Rodolphe Plamondon, late of the Paris Opera, and that of Lescarbot by Leon Rothier of the Metropolitan Opera Company.

The scenery for this and other groups has been designed by Arthur Lismer in cooperation with Eric Brown, director of the National Gallery of Ottawa.

A musical dramatization of the beginning of the homespun industry in Quebec will be another event at the Festival. Madame de Repentigny, the resourceful French gentlewoman who was responsible for the revival of the handicraft of homespun, will have as one of her attendant ladies Jeanne Dusseau of the Chicago Opera Company. When the vessel *La Seine*, with its annual cargo of Paris frocks for ladies of Quebec, was captured in 1705 by the British, Madame de Repentigny saw herself and the society of which she was the leader faced with the prospect of isolation for an indefinite period of time, from a supply of new clothes, and therefore set the farmers to the sowing of flax and breeding of sheep and the women to spinning of thread and weaving of cloth.

The Canadian Singers of Toronto, an ensemble of nine singers under the direction of J. Campbell McInnes, will do two groups, one of 15th and 16th century motifs, based on contemporary folk song, composed by great musicians of that period, and one of 17th and 18th century bergerettes arranged by Dr. Ernest MacMillan, director of the Toronto Conservatory of Music.

Charles Marchand, the well-known interpreter of French-Canadian chansons, and the Bytown troubadours in their homespun checks and ceintures flechées whose voyageur songs were a big hit at last year's Festival, will represent the initiation ceremony on the departure of the Hudson Bay's fur brigade. They will be assisted by Ulysse Paquin, and Oscar O'Brien will be in charge of the musical arrangement. The libretto has been dramatized by Louvigny de Montigny from Taché's sketch *Forestiers et Voyageurs*.

Jeanne Dusseau will sing a Resignol group of folk songs, which have been arranged by Alfred Laliberté; and Cécilia Brault will sing duets with her brother Victor Brault in an aubade group of folk songs harmonized by Mr. Brault.

Children's songs, dances and games, as they have been sung and danced and played for centuries in the convent of the Ursulines at Quebec, will add a delicate touch to the



Canadian Pacific Railway photo

### CLEANING FLAX AT THE CANADIAN FOLKSONG AND HANDICRAFT FESTIVAL AT QUEBEC

Francois Saint Laurent, in addition to his knowledge of domestic crafts, is a leading singer of French-Canadian folk-songs. He appeared in several of the concerts and sang a total of some fifty songs, many of which he learned in the course of his work as a fisherman.

### INTERESTING CHARACTERS AT THE CANADIAN FOLK SONG AND HANDICRAFT FESTIVAL IN QUEBEC



Canadian Pacific Railway photo

### WEAVING LINEN AT THE CANADIAN FOLKSONG AND HANDICRAFT FESTIVAL AT QUEBEC

Madame Napoleon LaChance (left) of Saint-Pierre, Isle d'Orleans, amazed all visitors by her deftness in weaving homespun, rugs and linen. She is the descendant of one of the earliest French colonists who settled in Canada more than 300 years ago.



Canadian Pacific Railway photo

CHARLES MARCHAND (extreme right) with his Bytown Troubadours at the French-Canadian Folksong and Handicraft Festival at Quebec.



Canadian Pacific Railway photo

MME. VIGNEAU weaving the famous Ceinture Fléchée (Canadian Sash) at the Chateau Frontenac during the Quebec Festival last year.



program. Mme. Duquet and some children of Quebec will interpret two groups. The children will wear the costumes of the last century, the little girls hoops and pantalettes, the boys the dress of the soldiers and gentlemen of that period. In some of the rondes, such as the Ronde de loup and La souris grise the children will be attired as animals.

The winning numbers of the three thousand dollars in prizes donated by E. W. Beatty for musical composition based on the French-Canadian chanson will be played. These have been adjudicated by Sir Hugh Allan, principal of the London Conservatory of Music; Dr. R. Vaughan Williams, composer; Paul Vidal, professor at the Paris Conservatoire; Eric Delamarter, associate director of the Chicago Symphony Orchestra, and Achille Fortier, Mus. Doc.

The winning orchestral suite will be played by the 22nd Royal Regiment of Quebec, under the direction of Eric Delamarter, and the Hart House Quartet will play the composition for string quartet as well as other instrumental selections. The male voice compositions will be sung by Les Chanteurs de St. Dominique.

Side by side on the stage with the foremost musicians of the continent will be the habitant singers themselves. Philéas Bédard, with his Norman face and twinkling blue eyes, who is capable of bringing down any house when he punctuates his songs with a gay little dance step; Vincent Ferrier de Repentigny, direct descendant of the famous Mme. de Repentigny, who has a repertory of four hundred chansons, many of which he learned from the lips of his mother as she sang them at her spinning wheel; Johnny Boivin, champion violonneux of Quebec, and Jacques Garneau, who is champion dancer of Quebec.

Mme. Leblond and her pretty daughters of Ste. Famille, Madame Cimon and the Cimon girls of Baie St. Paul, Madame Bouchard of Eboulements and others who were present at last year's Festival in Quebec will be there this year to demonstrate the process of weaving and spinning homespun cloth. The older women in their voluminous homespun dress belong to other centuries, while the younger ones have bobbed their hair and imported silk stockings from Montreal; but they all work with skilled fingers and as they work they sing—as unconcernedly as if they were on their own front porches, and their great audience just so many maple leaves.

Two quaint and kindly old ladies, Mme. Lord and Mme. Vigneau, will demonstrate the ancient art of the ceinture fléchée. Mme. Plante will show how the catalogue is made, and Mme. Lachance the weaving of linen.

Exhibits of handicraft, sculpture, wood-carving and pictures depicting folk life are being loaned by the Victoria National Museum, the National Gallery and the Canadian Archives.

The evening performances on May 24, 25 and 26 will be held in the Auditorium, Quebec's new theater. Matinees will be held in the Chateau Frontenac and a Sunday evening concert. This will be by invitation only, and the holders of subscription tickets will receive invitations.

The grand climax of the whole Festival will be a Folk Costume Ball, which is to be held at the Chateau Frontenac

on Monday evening, May 28, under the auspices of Mme. Taschereau.

Other festivals announced for Canada in the near future under the direction of the Canadian Pacific are the following: New Canadian and Handicraft Festival to be held in Winnipeg from June 19 to 22; Indian Week at Banff from July 23 to 28; Banff, August 31 to September 2, and Vancouver, September 20 to 22.

### Elsbeth Nolte Arrives from Germany

Among the recent arrivals of singers from abroad is Elsbeth Nolte, lyric soprano of Hanover, Germany. Making her debut in that city four years ago Fraulein Nolte rapidly gained recognition as a lieder singer. She also has appeared in light opera at the Hanover Opera House, as well as in oratorio.

When seen at her apartment in the Hotel Endicott, the young singer reminiscently spoke of the student days under Frau Prof. Alma Hickfang Brunotte and the relentless coaching she received in diction and phrasing from her instructor. However, she does not rue these years of endeavor, as she has received unstinted praise from pedagogues and artists in this country on her "flawless enunciation."

Although specializing in German folksongs of the fourteenth and fifteenth century, the Fraulein has a repertory of over half a hundred Schubert songs, and is planning to take part in the forthcoming Schubert Centennial.

Fraulein Nolte has already recorded a number of German songs for a leading phonograph company in New York.

Having been taught piano by a former court musician, Emil Teagenar, Fraulein Nolte has a thorough musical background, and often appears as her own accompanist.

### Australian Grand Opera Season

J. C. Williamson, Ltd., the Australian theatrical syndicate, are giving a four months' season of grand opera in Australia, commencing on May 12 at Melbourne; the company will also appear in Sydney and the other large cities of the continent.

One hundred artists have been engaged, chiefly from La Scala in Milan and other Italian theaters; these will be augmented by a number of Australian artists and an Australian chorus. The repertory will include twenty-eight standard operas; Wagner will be represented by Lohengrin, Tannhauser and Die Walkure.

The season will be the most ambitious ever undertaken in Australia, and it is estimated that it will entail an outlay of over a million dollars. The directors of Williamson's include Sir George Fallis, the Messrs. Tait and Dame Nellie Melba, the last named lending her personal assistance to the enterprise but not appearing in any of the performances. Mr.

### HOW AN ARTIST SEES FRANCO DE GREGORIO



This is Doro's idea of De Gregorio, vocal teacher, who has a large class of pupils in New York. His pupils will give him a testimonial dinner at the Hotel Majestic on the evening of April 21.



Hal Gye, after hearing the tenor, De Gregorio, in a performance of Pinkerton in Madame Butterfly on his tour with the Quinlan Opera Company in Australia, created the above.

Nevin Fait, who is the managing director of the season, sailed with the company from Naples on April 8.

### Vladimir Horowitz Sails for Europe

Vladimir Horowitz, after completing an unusually successful first American tour, returned to Europe on April 7 on the Ile de France. The young Russian pianist was accompanied by his personal representative, Alexander Mero-vitch. He will return to this country for his second tour from October 15, 1928 to January 1, 1929. On arriving in Paris, Mr. Horowitz is taking a week's rest and then begins his spring concerts, which open with engagements in The Hague, Utrecht, and Rotterdam, on April 22, 23, and 24. During his American season the pianist appeared with the Philharmonic, St. Louis, Philadelphia, New York Symphony, Cincinnati, Chicago, and Boston Symphony Orchestras. He played two Carnegie Hall recitals, gave concerts as far west as Sioux City, and appeared at several private homes. Altogether, he made thirty-six appearances in ten weeks. Before sailing the Bohemians, the musicians' club of New York, gave a reception in his honor, presenting him with a silver loving cup.

## Recent Triumphs of MORIZ ROSENTHAL ON AMERICAN TOUR 1928

New York Times,  
February 12, 1928  
By OLIN DOWNES

The transformation, or transmutation, of Moriz Rosenthal from the electrical virtuoso of a few years ago to the man who interpreted the Beethoven sonata, op. 109, yesterday afternoon in Town Hall, is impressive. (But the real artist is always ripening.) Perhaps the reception of this masterly and poetic interpretation had an ironic side for the pianist. For it was not the Beethoven sonata, one of the loftiest expressions from Mr. Rosenthal that we have heard, which brought him the plaudits of the audience. Neither was it the poetic and imaginative playing of the slow movement of the Schubert "Wanderer" Fantasia. Neither was it the passion and romanticism of the Chopin Barcarolle. No! It was the G flat study on the black keys that was applauded to the echo, wherefore the pianist repeated the piece.

It was the reading of the Beethoven sonata which had the greatest value of any given by Mr. Rosenthal yesterday afternoon—an interpretation he had long pondered and dreamed and one that a younger artist could hardly have hoped to give. Occasionally, of course, there is the exception that confirms the rule, but it holds generally true that the last five Beethoven sonatas are only for those who have not only lived and thought, but achieved self-abnegation in their art. Mr. Rosenthal played the opus 109 yesterday afternoon



with a sentiment as exalted as it was simple. Only the great Beethoven could be at once so simple and so profound, since it is given only to the greatest to greet infinity with the heart of a little child. That Mr. Rosenthal approached the composer in a worthy spirit is the highest tribute to him. The performance was one to remember for its noble and rapt emotion, its clarity of exposition, its unflinching tonal beauty and wealth of coloring. The virtuoso who dazzled the public by temperament and speed in earlier years was as if he had never existed. He was replaced, at that moment, by a high priest of art.

Chicago Evening American,  
February 20, 1928

### "TWO ROSENTHALS" PRESENT CONCERT AT PIANO

By HERMAN DEVRIES

A capacity audience for Rosenthal at the Studebaker yesterday, paid fitting tribute to one of the greatest pianists of two generations of the nineteenth and twentieth centuries.

New York World,  
February 12, 1928

By SAMUEL CHOTZINOFF

Mr. Rosenthal's adventures in music are always compelling, and yesterday's recital brought forth noble music treated reverently by a musician whose sole aim is to find and disclose the poetic idea in every piece of music he engages.

Management: R. E. JOHNSTON, 1451 Broadway, New York

Knabe Piano

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## Music on the Air

### CANADA'S CLAIMS

The troubles of the Federal Radio Commission are not limited to the radio complications of this country. Canada is now throwing her pressure on the newly revived organization by demanding twelve exclusive radio channels, instead of the six which she has had up to the present time, and furthermore desires eighteen shared waves.

Canada's claims are based on such ingenious reasons as the rigor of her climate and the right of her scattered population to contact the outer world. It is true they cannot lightly be dismissed, as yet; it is totally unfair of her to try to deprive the United States, from whence come the best programs, of these very allocations. It was a similar appeal which led in the adoption of the principle that allocations are to be made according to geographic area rather than density of population.

This great question is now a world-wide one. Little did Marconi think, when he first invented his wireless, that it would affect the whole of international relations. Since countries are now eternal neighbors these very relations have become more tense. "The North American continent has already appropriated what may be more than a fair share of short wave channels," says the New York Times, "yet that share is not enough for the growing needs of both Canada and the United States. Neither is likely to get what it wants if it sets up its claims independently, for each will lay itself open to the charge of having appropriated too large a share of the world's total." This paper further suggests that because of their common language these two countries should get together, as a committee of the whole North American continent, and work out some plan whereby the whole continent would benefit in having the best radio service. This would make the development of radio an international

affair which, after all, is the only way in which this science can best advance.

### ON TURNING THE DIAL

MONDAY, APRIL 9.—General Motors presented a list of artists well known in operatic circles: Louise Lerch, Dorothea Flexer, Alfio Tedesco, George Cehanovsky and Frederick Patton. A potpourri of so many artists is usually most unsatisfactory. Miss Lerch's voice carried the best. It is of fresh timbre and excellent quality. Mr. Patton has been counted among our favorite interpreters for a long time, and to hear him on the air was a renewed pleasure. This evening's Roxy hour was very entertaining; the participants represented many parts of the globe—an attempt to make it a very cosmopolitan affair. What mattered, however, was that we were given plenty of good tunes, happy ones, with the Irish usually getting the best of the bargain. Serious music too, was the half hour recital of Kathleen Stewart, pianist, who delighted in her interpretation of two movements from Rubinstein's concerto in D minor.

WEDNESDAY, APRIL 11.—After turning the dial hopelessly, and having tuned off completely for several hours, we finally managed to connect with the entertainment of the Goodrich Silvertown Orchestra and Caroline Andrews, who in a merry mood kept one in a happy frame of mind. Miss Andrews has a knack for the lighter type of music to such an extent that we enjoy whatever she offers. But is there anything worse than the type of program that usually comes over the radio the earlier part of every evening? This is the time when the public wants something good.

THURSDAY, APRIL 12.—Frederick Dixon, pianist, was associated in the Ampico hour and we found his work interesting though hardly extraordinary. In the regular Dodge hour, Erva Giles, who has long been associated with radio but who has recently made her appearances scarce, led a group of singers and stood out from the ensemble with astounding clarity. This is the reason for her success.

FRIDAY, APRIL 13.—Frank Black, who leads an orchestra, can also play the piano very well. He proved this when he treated us to excerpts of Grieg's A minor concerto, war-worn but enchantingly melodious. Godfrey Ludlow and Lolita Gainsborg, in a program of French compositions did exceptionally good work. They got into the rather elusive spirit of this school and of course were thoroughly musicianly. Later we also heard Miss Zielinska, whose offering made us truly grateful for these regular concerts.

SATURDAY, APRIL 14.—The appearance of Frank La Forge and Ernesto Berumen in a series of concerts over WOR, is a feature worth noting. This station has given us choice things this season and we understand that from this station will also come the Schelling children's concerts. First Mr. La Forge gave us a few solos, followed by several members of his artist class, and then some orchestral selections and

various other means of entertainment. It is said that subsequent recitals will present larger works and we are glad that Mr. La Forge has decided to do this. The last of the Damrosch concerts of course was pleasing and, needless to say, instructive. No doubt many listeners were glad to hear of the new project the RCA has devised for the furtherance of the concerts next season.

SUNDAY, APRIL 15.—Lea Luboshutz, violinist of excellent ability, who this season, has given several concerts in collaboration with Josef Hofmann, was the featured artist of the Atwater Kent hour. She was assisted by a quartet of voices which, while they were good, seemed utterly superfluous on such a program. Mme. Luboshutz' radio playing is as beautiful as her concert work, which is saying much.

MARGHERITA TIRINDELLI.

### RCA Sponsors Damrosch

The Radio Corporation of America has completed arrangements for a special series of twenty-four educational orchestral concerts to be broadcast next season, beginning, October 26. The new RCA Music Education Hour will be under the direction of Walter Damrosch, who made the RCA Hour of the past season one of the great accomplishments of radio broadcasting.

In response to the nation-wide demand for an educational hour of music for young people and children, next season's program will be given Friday mornings at eleven o'clock, Eastern standard time, so that it can be heard in the schools. It is planned to use twenty-eight stations, the Blue Network and associated stations, covering the entire country between the Atlantic Coast and the Rocky Mountains.

Mr. Damrosch claims that the purpose of the RCA Music Education Hour will be primarily to arouse enthusiasm and a better understanding of music as an artistic expression of human emotions. Secondly to encourage self-expression in music among the pupils and, therefore, the study of music in the regular curriculum of the schools. This should develop, first of all, singing, a knowledge of musical notation, and, in the high schools and colleges, the formation of school orchestras. My experience of over thirty years in this field has proven to me that all these things come inevitably and naturally.

"At all of these concerts I shall give very short and simple explanations of the music that the orchestra will play, of the nature and character of the different orchestral instruments, and something about the composers.

"It is my purpose to prepare this summer the entire twenty-four programs, and at the same time to formulate a list of about twelve questions for each program which will embody the principal points of my explanatory comments, and which will be sent to all the schools connected with us by radio, so that the teachers may use these questions, all or in part, some time after each concert. We will also send the proper answers to these questions for the use of the teachers only, and follow these answers by additional information which the teachers can impart to their pupils at their discretion.

"It is needless to say that it will be our endeavor to grade the programs in such a way as to lead the children gently along until they are able to understand and enjoy music of a more complicated character. During some of the concerts I shall have the various instruments of the orchestra play alone, so that the children can gain a good knowledge of their qualities and possibilities."

Mr. Damrosch plans to form an advisory committee for this series, made up of members from various educational bodies. The men of the orchestra will be picked from the New York Philharmonic Symphony.

### Vanna Has First Performance in New York

The world premiere of one act of Salvatore Virzi's Vanna was given in Carnegie Hall, New York, on April 9 by the Fine Arts Opera Company, Inc. Giuseppe Creatore conducted, and among those appearing in principal roles were Nicola Zerola, Bettina Freeman, Flavia Dryburgh and Mario Dardina. Ballet diversissements were presented following the performance of the opera.

### John Powell on Honeymoon

John Powell, who sails for Europe on April 25, will include a honeymoon in his itinerary as well as a European tour. This popular American pianist recently announced his engagement to Louise Burleigh of Richmond, and his impending tour of the continent will also assume honeymoon possibilities.

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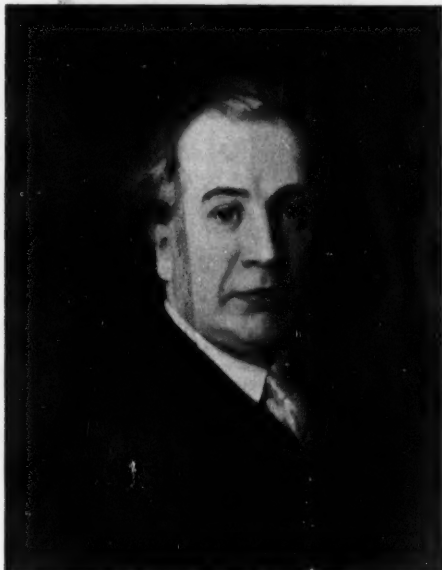
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## Alexander Raab Interviewed

Alexander Raab, guest teacher at the Chicago Musical College, was recently interviewed by a representative of this paper and what he had to say will no doubt be beneficial to the musical profession at large.

"A few years ago," said Mr. Raab, "I taught in Chicago throughout the collegiate year. Later I experimented by



ALEXANDER RAAB

teaching only six months out of the year at the Chicago Musical College and six months in Europe. Last year for the first time I opened a private studio in Los Angeles, Cal., where I spent an enjoyable and profitable time. The talent was especially gratifying; likewise the number of students who enrolled in my class. So happy have I been with my first sojourn in California that I have already made plans to return to Los Angeles in September and remain there until the end of February, 1929, when I shall come back to Chicago as guest teacher at the Chicago Musical College.

"Yes, indeed, I find that migration most beneficial to me as well as to the students. One does not fear to get in a rut if one travels a little. Change of scenery, change of material, change of environment make for the best, as, after all, the artist is more or less a nomad. I enjoy seeing new people and react enthusiastically to new worlds in our own sphere.

"Coming back to the Chicago Musical College the first of March, I was happy to find a large and talented class of students awaiting my arrival. My class this year is larger than ever before, and the quality of the new material with which I have to work is superior and equals that of my summer session.

### Shattuck in Europe

Arthur Shattuck, American pianist, has been meeting with continued successes in Europe. During the season just passing he has again played with a number of orchestras and has given recitals throughout the continent. His tour included two appearances in Vienna, re-engagements from last season, and during his visit to the Austrian capital Mr. Shattuck succumbed to a pardonable temptation. He acquired Beethoven's piano, with all the documents pertaining to its authenticity. The piano belonged to the Bruening family, Beethoven's closest friends throughout life. The Bruenings lived in Bonn and moved to Vienna about the same time as Beethoven did, around the year 1795. Though this piano never really belonged to Beethoven, he used it for improvising and composing during the last twenty-four years of his life and it is known in Vienna as "The Beethoven Piano." Twice during the past two years the piano has been on exhibition in Vienna. Mr. Shattuck has not revealed his plans about the future disposition of this valuable instrument.

Mr. Shattuck will continue to concertize in Europe until early next fall and will return to this country during the latter part of December.

### Benham's London Success

Since the recent triumph of Victor Benham in Paris, he has achieved a great success in London at his recital in Wigmore Hall, last month and was scheduled to give two others in the course of the season.

The Times states: "There is no question of his technique and the impetuosity in the Beethoven suited the character of the music while he built up the Schumann to a very fine climax."

The Telegraph, "Here is an artist whose playing suggests the grand manner. In the Chopin, the playing was entirely lovely in its expressiveness."

The Sunday Times, "With Mr. Benham tone colour is the strongest point. He is never dull and has a great gift for the poetic," while the Daily Express terms him "a mature master."

The Yorkshire Post sums up, "of all pianists heard here during the season, Mr. Benham develops the highest state of poetic insight. His tone is ever ravishing and his interpretative qualities are of the most noble."

Mr. Benham is to give a series of recitals in this country next season after an absence of fourteen years.

### Alice Hackett Activities

Recently Alice Hackett, known for her work with children, presented thirty-six of her students in a recital in the Wahkonsa Hotel sun parlor at Fort Dodge, Ia. The youngsters played works which included composers from

Ellsworth to Grainger. Mrs. Hackett personally gave a concert recently for the children in Minneapolis, 400 attending the performance. It was given in the Calhoun School. The children were most appreciative.

### Warnke's New Symphony

A symphony by F. W. Warnke was played by the San Francisco Symphony Orchestra under the direction of Alfred Hertz recently. Its success has already been reported in the columns of the MUSICAL COURIER, but it may not be without interest to give a few excerpts from the San Francisco press. The Musical Review says Mr. Warnke's symphony is worth hearing; "it is a work carefully compiled, ingeniously constructed, and put together in craftsmanlike continuity and is well orchestrated." The Musical West states that "it is a work of noted musical excellence by a native Californian, written in a clear, scholarly manner and replete with charming melodies." The San Francisco Bulletin comments that "While the work is not of the modern school, its spirit is fresh. It is a case of new wine in old bottles." The San Francisco Call says that "The symphony was acclaimed an instantaneous success," and remarks especially upon its melodic beauty. The San Francisco News in a headline remarks that "Californians are honored by symphony." This paper reports that Warnke is now thirty-six years old, and that the knowledge that this is the first large work from his pen to be given in his native city while such works have been given elsewhere is rather painful. Redfern Mason, in the San Francisco Examiner says that the work is "markedly contrapuntal but not crabbedly so. Rather is it urbane and joyous. The themes are clear and have the merit of being clearly worked out."

### Hans Hess' Prestige as Cellist and Teacher

"The fact that he can hold our attention throughout a program devoted entirely to cello playing, is sufficient eulogy," said Herman Devries, the Chicago's American's eminent critic, writing of a concert given by Hans Hess, the Chicago cellist whose success in his chosen field has led to wide recognition and prestige. Successful recitals and concerts throughout the country and appearances in universities, colleges and musical club circles have brought him the praise of both public and press. His large repertory, both of classic and modern music, offers comprehensive interesting and delightful programs.

An idealist, Mr. Hess has set a high standard for himself, and realizing the vital necessity of radical improvement in an art already strongly established, he is not yet content with his accomplishments. The cellist applies the same theory to his teaching. A stern technician and a constructive, forceful, far-sighted teacher, he carries out his advanced theories with a conscientious respect for all that is best in the old school. His own playing is a concrete example of the high standard set for his class and is an accepted fact among those who know. Results, after all, count, and the result of Mr. Hess' theory is most apparent in the acknowledged success of the many artists his method of instruction has turned out. His pupils are enjoying success on the concert and recital platform, and occupy high positions in various orchestras and string organizations. Mr. Hess' cello classes have grown so large that before long he will have to resort to a waiting list.



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## Recent Publications

### Publications Received

(G. Schirmer, Inc., New York City)

**O Lawd, Look Down**, four-part song for women's voices, by Fred H. Huntley.

**Chanson**, for six-part chorus of mixed voices, by Josquin de Pres.

**Canon Apertus**, for six-part chorus of mixed voices, by Nicolas Gombert.

**He Is Risen**, Easter anthem, by E. S. Barnes.

**Communion Hymn**, a cappella, for four-part chorus of mixed voices, by R. A. Laslett Smith.

**Thus Saith the Lord of Hosts**, anthem, for four-part chorus of mixed voices, by James H. Rogers.

**Hymn**, part-song for men's voices, by Walter Ruel Cowles.

**List! The Cherubic Host (from The Holy City)**, anthem, for four-part chorus of mixed voices, by Alfred R. Gaul.

**The Jewish Year in Song**, collected by A. W. Binder. **Eri tu che macchiavi**, aria from *Un Ballo in Maschera*, by G. Verdi.

**Krishna's Song**, by R. Huntington Woodman.

**Westward**, song, by Cecil Burleigh.

**Morning Serenade**, a reveille by Clara Edwards.

**Mine; Summer Shower; The Sea at Sunset**, three Dickinson poems set for voice and piano by Arthur Farwell.

**In Remembrance**, song, by Enrique Soro.

**A Happy Meeting**, song, by Claude L. Fichthorn.

**My Native Land**, song, by Alexandre T. Gretchaninoff.

**When the Twilight Falls**, song, by Stewart Day.

**The Ghost of John McCrae**, song, by Lawrence Jacob Abbott.

**Phantasma**, song, by Sam Charles.

**Heavenly Love**, sacred song, by A. Louis Scarmolin.

**Dawn Ghosts; The Three Kisses**, songs, by Horace E. Tureman.

**By the Firelight**, for piano, by Charles Huerter.

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**Dancing Round the May-Pole; The Old Spinning Wheel**, piano stories, by Mathilde Bilbro.  
**Impression**, for piano, by Francis Frank.  
**Grasshoppers**, for piano, by Florence Turner Maley.  
**Scampering Mice**, for piano, by Frederick Schlieder.  
**The First Counterpoint; Mazurka; Neapolitan Dance**, Juvenile recital group for piano, by Albert von Doenhoff.

(Carl Fischer, Inc., New York City)

**Harp of Sunset**, song, by Nino Marcelli.

**On Wings of Memory**, song, by Hallett Gilberte.

**The Dryad**, song, by George Bagby.

**Notte Lunare**, song, by A. Seismit-Doda.

**Le Livre de la Vie**, song, by A. Seismit-Doda.

**Four Sketches**, for piano, by Alexander Lipsky.

**The Cavalcade**, for piano, by Harold Sanford.

**In a Moonlit Garden**, for piano, by Leo Oehmler.

**Rococo**, for piano, by John Tasker Howard.

**A Little Story**, for piano, by Maxwell Eckstein.

**While the Fire Burns**, for wind instruments, by Clay Smith.

**Necken**, Swedish folk song for piano, by Herman Sandby.

**March; Fugue**, for two pianos, by Daniel Gregory Mason.

**Mazurka**, op. 17, No. 4, concert transcription for violin, by Chopin-Gallico.

**An Evening Song**, for violin, by Bainbridge Crist.

**A Valse Caprice**, for violin or viola, by H. Waldo Warner.

**On Pleasure Bent**, for wind instruments, by Clay Smith.

**Callista**, for saxophone and piano, by G. E. Holmes.

**Beryl**, for saxophone, by Herbert L. Clarke.

**Graded Course of Clarinet Playing**, thirty elementary lessons, by Glen Haydon.

### Reviews

(Carl Fischer, Inc., New York City)

**The Grim Troubadour**, by Emerson Whithorne.—The poems of this group of songs are by Countee Cullen, who wrote the poems of which Mr. Whithorne made his excellent piece, *Saturday's Child*. There are three poems here, entitled *The Love Tree*, *Lament*, and *Hunger*, and the accompaniments are written for string quartet, reduced in the published edition for the piano. The work had its premiere recently in Philadelphia and was a pronounced success. The music of Mr. Whithorne is too well known in its general character to demand description. It is modern in a sane, melodic sort of way, the themes are expressive, and the harmony instead of being ugly, as is so much modern harmony, is beautiful. This is a notable contribution to modern American chamber music literature.

**On Wings of Memory**, a song by Hallett Gilberte.—The composer has set the text by Edwin Walker to a four-page song, published in four keys, with the unique

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idea of keeping the voice within a range of a fifth. Doubtless this will fit many excellent voices of limited range, and within this range the composer has created music of a very interesting, expressive nature. It has a certain plaintive wistfulness, with quite an operatic outburst in a lovely cantilena, beginning with the twelfth measure.

(H. T. FitzSimmons, Chicago)

**The Birds' Lawn Party**, by Carl Busch.—A cantata for two part treble voices, this new work by Mr. Busch is dedicated to Maybelle Glenn, director of public school music, Kansas City, under whose direction the first performance was given at the School Spring Festival on April 4 at Convention Hall, Kansas City, with twenty-five hundred children. The music is light and graceful and is extremely well made. The voice parts are simple, but there is a constant flow of counterpoint in the accompaniment and the result is delightful as well as impressive. The piano-vocal score covers twenty-four pages.

(The Arthur P. Schmidt Co., Boston and New York)

**Schmidt's Short Trios, for Violin, Cello and Piano**.—Within thirty pages of printed music, this little volume contains much lovely music; it includes Menuett, d'Almeida; Twilight, Friml; Priere, Levenson; Nautilus, MacDowell; Dawn, Moszkowski, and Mazurka, Rischer. They are all quite easy, but effective.

**Selected Short Trios, for Violin, Cello and Piano**.—These are separate arrangements for the three instruments, all by modern composers. From a Wandering Iceberg and Starlight are by MacDowell, cleverly arranged by Anna Priscilla Rischer, and are sure to appeal to lovers of ensemble-music.

### Many Re-engagements for Luboshutz

That Lea Luboshutz had a most successful season is evident from the fact that her management, The Wolfsohn Musical Bureau of New York, Inc., announces that practically every appearance has resulted in a re-engagement. One of the most recent is a re-engagement for the third consecutive season with the Cincinnati Symphony Orchestra. A short time ago Mme. Luboshutz played a quartet of dates for the Philadelphia Orchestra, following which the *Washington Post* said that "Outstanding in performance was the work of Mme. Luboshutz. This incomparable woman violinist played the concerto in G minor of Bruch in such a manner that the audience was not satisfied until she gave six curtain calls at its conclusion, wisely, however, not disturbing the memory of the concerto by an encore. In this ovation, the members of the orchestra joined to a man an added tribute of her prowess. Supple phrasing, exquisite rhythm and tone coloring as well as a masterful command of her bow and impeccable technic marked Mme. Luboshutz' playing. The tone is a big velvet voiced one, charged with emotion and variation of interpretation. Vivid in every sense of the word, as her playing was, yet it gave the audience a sense of the artist feeling every mood of the composer, an art not always possessed by the virtuoso. In the final movement Mme. Luboshutz' superb mastery of her instrument was indicated by the beautifully modulated harmonics which distinguished this portion of the concert. With the utmost ease she climbed from one harmonic to another in a veritable cascade of these rare violin sounds."

### Baer's Record in Worcester, Mass.

Frederic Baer, baritone, holds an enviable record in Worcester, Mass. Besides being soloist at the celebrated music festival there, he appeared with the Worcester Oratorio Society in the twenty-third, twenty-fifth, twenty-sixth and twenty-seventh annual presentations of the Messiah.

The reason for this popularity is clear when one considers the approval of the audience, echoed in a news report that "There were ovations for Mr. Baer." The conductor's opinion was expressed in letters to his managers saying, "He surpassed his previous appearances."

The Worcester Gazette stated: "Of the soloists, the bulk of the work and the most of the praise fall to Mr. Baer;" also "His solos became an outstanding feature of the entire production."

The Worcester Telegram said: "He puts that bit of extra work into his solos that raises him from the ordinary singer to the artist. . . . He was applauded enthusiastically by an audience which welcomed him back. He did not disappoint them."

The Worcester Post commented: "Mr. Baer won a warm welcome and scored a complete success. . . . He is one of the foremost oratorio singers before the public, and delighted the large Worcester audience. . . . He received greatest applause."

### Werrenrath Encored After Each Group

March 14 found Reinald Werrenrath giving a recital in the East Orange High School and, to quote the Newark Evening News, "As on former visits in this neighborhood, the singer so ingratiated himself with his hearers by his comments on some of the lyrics in his program, genial bearing and the merit in his performances that he was encored after every group of songs and was so applauded after the final number that he added *Speaks* on the Road to Mandalay as a sort of *Auf Wiedersehen*."

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### Sittig Trio Announces New York Concert

The Sittig Trio announces a concert to be given in the grand ballroom of the Plaza Hotel on the afternoon of April 26. The Trio, which is to be assisted by Mme. Cahier,



THE SITTIG TRIO.

Margaret Sittig, violin; Fred V. Sittig, piano, and Edgar H. Sittig, cello.

will play a trio in E flat by Beethoven and the accompaniments of a set of songs written by Beethoven for this combination of instruments. In addition to singing these songs Mme. Cahier will contribute a Schubert group. Edgar H. Sittig will play a sonata by Marcello for cello and piano, and Margaret Sittig will play the Grieg sonata in C minor.

### Miami Pays Tribute to Arnold Volpe

MIAMI, FLA.—Probably the most interesting and varied program of its season was presented by the University of Miami Symphony Orchestra under the direction of Arnold Volpe, in the Coral Gables Theater, March 25, before a capacity audience. The orchestra was assisted by the University Quartet, composed of Margaret McLanham, soprano; Elinor Van Scoter, contralto; Frederick Hufsmith, tenor, and Thomas Dunham, baritone. It was augmented by Earl P. Rhoades, tenor, and Percy Long, basso, who shared popularity with the orchestra in a well chosen program of symphonic and vocal numbers.

The program included Schubert's Unfinished Symphony, a Bach Chorale and Fugue, Ippolitow Ivanow's Caucasian Sketches, Elgar's Pomp and Circumstance, Lacombe's Spanish Suite, La Fera, and Rigoletto quartet and the Lucia sextette. The performance was marked by smoothness and balance, and the authority and mastery of the conductor seemed to vitalize every number. The enthusiastic reception given to Arnold Volpe upon his entrance was proof of the high esteem in which he is held by the music lovers of

Miami. After the symphony the entire audience rose to its feet.

### Gilbert Ross Has Antonius Stradivarius

Gilbert Ross, American violinist, has just come into possession of a famous violin, an Antonius Stradivarius, made in 1705, the year after the Betts Stradivarius appeared. The instrument was in the possession of the Joest family for many years, and is known by that name. About fifty years ago the "Joest" was presented to the Conservatory of Cologne (Germany), where it remained until 1922, meantime being played on from time to time in public by such artists as Joachim, Sarasate and Willy Hess. Richard Burgin, concertmeister of the Boston Symphony Orchestra, came into the possession of the instrument when it was sold by the Conservatory in 1922.

The violin is in excellent condition. The back is of one piece of very beautiful even, broad, curly maple, and the varnish is of an orange, red color. The tone is surpassingly lovely.

### Rose Hershkowitz-Dimitrie Cuclin Recital

The City Conservatory of Music presented Rose Hershkowitz, pianist, and Dimitrie Cuclin, violinist, of the faculty, in a joint recital at the Wadley High School recently before



DIMITRIE CUCLIN

a large and very applaudive audience. Mme. Hershkowitz at the age of fifteen was recognized as an artist, and her fine success as teacher is known; much of this is due to a

charming personality. Her playing of the Brahms Rhapsody in B minor, or Schumann's Faschingsschwank, and Moszkowski's Spanish Caprice, was marked by poise breadth and warm expression; she played an encore and received beautiful flowers. Mr. Cuclin was an outstanding figure in music of his native Roumania, for he is not only a virtuoso violinist but also a composer of prize works for piano, violin and cello; the King of Roumania decorated him with the Order of the Crown, and press notices from Paris are full of praises. With Mme. Hershkowitz he played the Bach A major sonata, with bright, clear tone, musicianship and absolute technical command. The unaccompanied Paganini Caprices, Nos. 13, 16 and 20, were done in masterly style, the difficult double stopping, spiccato, etc., coming out finely. His playing of the Mendelssohn concerto proved him a violinist of the highest mental and musical calibre.



ROSE HERSHKOWITZ

### Hollywood Bowl Prize Winners

The Hollywood Bowl announces that Nicolas Ochi-Albi, cellist, and Arthur Hitchcock, pianist, have been chosen by competition to be soloists at the 1928 Bowl concerts. Five string instrumentalists and twelve pianists were admitted to the finals in the competition. In these final auditions a phenomenal boy violinist, Harry Ben Gronsky, of South Pasadena, appeared as the obvious winner. The Board, however, found that it seemed unfair to exclude adult artists who had entered the competition in favor of a child prodigy. The boy, therefore, is to be given a special solo engagement.

### Gertrude Kappel Sails

Gertrude Kappel, German soprano, whose debut with the Metropolitan Opera was one of the highlights of the season, sailed on the S. S. Hamburg for Germany. Mme. Kappel made her first success as Isolde in Tristan and Isolde, followed by appearances in Die Walkure, Goetterdaemmerung, Fidelio and Parsifal. She has been reengaged by the Metropolitan for next season, and will also make her first American concert tour in the fall, from November 15 to December 15, under Concert Management Arthur Judson. On her arrival in Europe Mme. Kappel will sing leading roles both at the Munich and Vienna festivals.

### Eleven Year Old Child Wins Jazz Singer Prize

Recently Warner Brothers offered a prize for the best essay on the lessons to be derived from Al Jolson's picture, The Jazz Singer, and little Dorothy Sirmine, of the Convent School of the Holy Rosary, conducted by the Dominican Sisters, won chief honors.

## Recent Triumphs of MORIZ ROSENTHAL ON AMERICAN TOUR 1928

Chicago Daily News,  
February 20, 1928

### CALLS ROSENTHAL PIANISTIC WONDER

Critic Considers Performance Most Exhilarating  
in Many Days

By MAURICE ROSENFELD

Not farther advanced than the music of Albeniz, the program which Moriz Rosenthal, the famous pianist, presented at his recital of piano music yesterday afternoon at the Studebaker Theater, was one of the most interesting and representative that we have had here in some time.

But more than that, the performance of Beethoven, Schubert and Chopin works was the most exciting and exhilarating that we have listened to in many a day.

New York Evening World,  
February 13, 1928

By RICHARD STOKES

The most case-hardened auditor in Moriz Rosenthal's audience at his Town Hall recital Saturday afternoon had a new thrill in store, when that marvelous manipulator of the keyboard brought his wizardry to bear on the Chopin Etude in C Major, Opus 10. It is difficult to believe that human fingers have ever realized a more stupendous bit of virtuosity in the entire history of the instrument. The speed, evenness and delicacy with which the pianist encompassed the wide stretches of the arpeggio figuration of the right hand against the steady, ponderous tread of the bass was a feat of bravura amazing to the point of uncanniness. Its companion on the program, the Etude in G flat, proved almost as breath-taking, especially in its final octave run, and required repetition. For sheer enchantment of rhythmic lilt there was the superlative reading of the same composer's Valse in A flat, Opus 42.



Photo by Fayer, Wein

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Knabe Piano

Ampico Recordings

# MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK APRIL 19, 1928 No. 2506

We have discovered what is wrong with modernistic music. Its complexes got crossed, that's all.

Successful artists like farewell appearances because they are reminded of how well they have fared.

Liszt wrote thirteen rhapsodies. Gershwin wrote one, and it is not necessary for him to write more.

Those who engineer the publicity campaigns for the popular brands of cigarettes are in despair. Toscanini does not smoke.

"Youth Admits Twenty-five Robberies" says a New York American headline. No, he is not a writer of popular music.

The crop of rumors concerning the new site of the Metropolitan Opera House seems about exhausted—or have they only gone into post-seasonal vacation?

Carmen, according to Sir Edward Elgar, is the standard of "good, light music." Yes, and a whole lot heavier (in value) than some "good," heavy music we know.

As each steamship carries off its load of musical artists to Europe this spring, the consoling thought suggested is that each steamship will bring them to us again in the autumn.

Now that indoor grand opera is over, and the modernists may be considered as having definitely gone "back to Bach," the country can safely turn its attention to politics and listen to the luring campaign songs in praise of the Presidential candidates.

Human nature is full of surprises. An English patriot by the name of Leo Francis Horward Schuster has left £7000 (\$35,000) to Sir Edward Elgar, because he saved his country from "the reproach of having produced no composer worthy to rank with the great masters."

Another American girl to make a successful operatic debut in this country, following European successes, is Kathryn Ross, young dramatic soprano, who sang Aida with the Philadelphia Grand Opera Company recently. A native of Wilmington, Del., Governor Robinson and his daughter, as well as Lieutenant Governor J. Hall Anderson headed those

from her home-town who gave the singer a royal welcome in Philadelphia. The press of that city commented most favorably upon the splendid quality of her voice and the success which crowned her first appearance here following her return from Europe.

The average life of a popular song, according to the official testimony of one of the most successful British song writers, Horatio Nicholls, used to be about twelve months. Then it came down to six; now it's four. Going in the right direction, it would seem.

The Archbishop of Canterbury bemoans the absence of great men from the world of today, in comparison with the world of forty years ago (though he didn't add that he wasn't feeling very well himself). His Grace couldn't have been reading the "ads" in this magazine.

The most successful operatic revival here this season was Mignon, at the Metropolitan, and that result was due primarily to the effective cast selected by Giulio Gatti-Casazza. It affords another proof of what superfine singing and atmospheric acting are able to do for an opera in itself musically faded and stylistically passé.

It is becoming harder and harder for musical criminals to evade their Nemesis. The Sunday Times, London, which derives much of its importance from the fact that it has Ernest Newman on its staff, announces that it has provided its famous critic with "the most complete and up-to-date system of wireless installation" so that he can from time to time deal with the wireless programs "both at home and abroad."

The News Flash printed in another column tells of the success of John McCormack in the Southwest under the direction of L. E. Behymer. We had almost said "amazing" success, but that would be a direct misstatement. The success of John McCormack is never amazing; it is one of those things to which he has accustomed us. Nor is it to be wondered at that Mr. Behymer in his wire to the MUSICAL COURIER announces that the great tenor has been re-engaged for another tour of the entire Southwest.

Wagner, with thirty-three performances, and Puccini, with thirty-one, headed the composers at the Metropolitan Opera season just closed. The total number of performances given during the winter were 192, therefore the Italian and German masters mentioned above occupied exactly one-third of the repertoire schedule. Old time favorites like Lucia, L'Africana, and Romeo and Juliet had only two hearings each. All this is significant for those who can read the operatic handwriting on the wall.

From Portland, Ore., comes news of a considerable deficit by the local guarantors of Portland and Seattle opera. It appears that one hundred local guarantors in Portland must pay \$175.93 each to meet the expenses of production; Seattle men must pay \$210.47 each. Four operas were presented in each city by the Chicago Civic Opera Company, the top price having been \$6.50 in Portland and \$10.00 in Seattle. The deficit was \$4,000.00 less this year than it was four years ago. Evidently the West is learning to appreciate a good thing when it hears it.

One of the most surprising and astonishing come-backs in music has been made by the Boston Symphony Orchestra, which through unavoidable conditions had run to a low ebb during the war. Under the handling of Serge Koussevitzky, combining rigid discipline with sympathetic and authoritative musical inspiration, the Boston band is again on high and its performances equal those of its best years. The response of the public everywhere was immediate. Boston Symphony concerts in that city and elsewhere again are looked upon as elite musical offerings and capacity audiences greet them with enthusiasm.

The Metropolitan Opera season just closed should certainly have satisfied any lover of the music drama. Statistics of the works given are to be found on another page. A resumé of the whole season shows a great variety of operas by a notable list of composers, including one American, and a large number of novelties or revivals. Of the novelties the only one apparently that is likely to last is La Rondine by Puccini. As those who have seen the performances this year at the Metropolitan very well know, they have been of the highest type, artists, conductors, orchestra, chorus and, for the most part, scenery, having been notably excellent. The Metropolitan has attained the position of being one of the greatest opera houses in the world and Mr. Gatti-Casazza seems determined to maintain that position.

## SCHUBERT THE MUSICIAN

Even in the case of so great a man as Schubert it is a dangerous procedure to comment upon his work too critically. Many people, if not most people, find it difficult to see the weaknesses in the less effective works of a great composer without also finding weaknesses in the best of his works and arriving at the conclusion that perhaps after all he was not so great as is generally supposed. Most people, being natural enthusiasts, wish their idols to be perfect; finding them less than perfect they cease to be idols—the gods can do no wrong.

Yet if we would appreciate the greatness of Schubert's achievements, we must not shut our eyes to the handicaps which he had to surmount. It is not sufficient to point out, as has been done innumerable times during the past hundred years, that Schubert was lacking in what is commonly known as musical technic. That is not sufficient to explain the curious lack of uniformity in his work. He probably could never have acquired a technic, in the common sense of the word, that would have really been serviceable. He was a man of moods and impulses, and that he could ever have built up his themes as Beethoven built up his themes in his sketch books is improbable. With Schubert it appears that great ideas either came to him or did not come to him; and that he had a largely developed sense of self-criticism does not appear from his method of work. So far as can be discovered, he wrote down feverishly and in haste whatever came into his mind. Sometimes, indeed, he realized afterwards that he might have done better, and has left us two or three settings of the same poem, the re-settings being sometimes an improvement on the original and sometimes not.

As to the matter of thematic development, Schubert's mentality appears to have been opposed to it. That he did not know much counterpoint does not explain the peculiar lack of thematic development in his symphonies and in his chamber music—he could have written counterpoint sufficient for that development had he so desired. The only explanation appears to be that he was not inspired in that direction and that in his creative work he depended entirely upon inspiration. His inspiration was in the direction of music of a lyric character. The explanation of the splendor of the Unfinished Symphony is simply that from beginning to end it is full of lovely melody. There is some development of the thematic material, but it is not of the sort that impresses the intellect so much as it does those emotions which are aroused by melodic beauty.

The fact is that one must take Schubert as he was and measure him by his own standards, not by the standard of others. He was so much more greatly endowed in the field of melodic and dramatic invention than any other composer except Wagner that his music must be judged by its relative possession of these qualities. Where he introduced them into his symphonies and chamber music pieces the result was effective; where they were lacking the result was failure or near it. He never took a theme and played with it, as did other composers. His developments were not thematic but emotional. His Unfinished Symphony will always seem his greatest instrumental work because in it he used the melodic and dramatic idiom that made his best songs.



# Variations

By the Editor-in-Chief

"Do you not think," asks E. C., "that under Prohibition we are less likely than ever to develop an American Wagner or Beethoven?"

As a matter of fact, neither Wagner nor Beethoven were what might be termed drinkers. Wagner drank everything, but never to excess. Beethoven was moderate in the use of wines with long periods of total abstemiousness.

Looking further into the subject of bibulous composers—and thanks in a measure to the writings of Lemaire and Lavoix—we discover that Saint-Saëns drank mineral water, wine, sometimes beer, but only at meals. He never took alcohol as a stimulant to make himself work, but occasionally effected that end by indulging in strong coffee, especially when his head felt heavy.

Massenet, unlike most Frenchmen, abstained from claret, but liked sweet liqueurs. He worked best on an empty stomach and said: "The green and yellow muses are tragic and deadly counselors."

Vincent d'Indy indulges in benedictine, chartreuse and cognac, and believes particularly in the last named as an intellectual stimulant. Schubert drank beer and wine in quantity. Schumann was a heavy consumer of Rhine wine. Rossini preferred French wine, and Verdi the Italian variety. Donizetti drank absinthe. Bellini confined himself to wine. Chopin liked absinthe, but in moderation. Brahms took in tremendous quantities of beer. Rubinstein drank cognac and Russian vodka rather heavily. Liszt indulged in all kinds of alcoholic stimulant, but in his later days preferred brandy, of which he took almost a pint per diem. Mozart liked wine, and the same beverage appealed also to Bach. Dr. Byrd drank ale. Grieg always was most sparing in his alcoholic indulgence, but occasionally had no objection to a glass or two of Swedish punch.

Aubert diluted his wine with water, and advised the vocal students at the Paris Conservatoire always to do likewise. Berlioz cared nothing for drink of any kind, except water. Weber indulged largely in wine and spirits. Wieniawski drank too much very often. Glinka was fond of wine, but not overfond. Tchaikowsky drank claret moderately. Tausig never touched alcohol.

Reger, like Brahms, had a reputation as a champion consumer of beer. Sibelius drinks Swedish punch. Sjögren included everything in his list of stimulants and failed to limit the quantity on occasions. D'Albert likes beer, and so does Richard Strauss. Dvorak liked claret and spirits. Paganini, Spohr, Goldmark, MacDowell, Mendelssohn, were all abstemious. Godowsky drinks Rhine wine and champagne. Smetana, Bizet and Haydn drank reasonably, but sometimes Handel did not.

Cinti-Damoreau advised for singers, coffee, rum, malaga, and pale ale. Cerone in his book set down as the chief sins of singers "intemperance and ingratitude." He cautions sopranos and altos to put water in their wines at all times, and young tenors and basses in the spring. Tamagno, Campanini, and Mario, all tenors, did not confine their thirst to any season. They were noted partakers.

Lemaire and Lavoix go into the drink question very thoroughly, and their conclusions are that singers are best off if they never drink strong liquors, but that if they feel the desire for alcohol at some time, wine taken in small quantities, grog, or some mild liquor will do the least harm. Beer and wine are preferable to spirits, and even to coffee. Port, claret, light Italian wines, or those of Southern France, taken with meals, are not dangerous. The wines of Greece are not advisable. The worst drinks for singers are brandy, chartreuse, benedictine, tokay, English ale, and all kinds of manufactured mineral waters. According to the same authorities, dark beers are better than light.

We do not claim to be able to extract any valuable rules or regulations from the foregoing mass of testimony, but perhaps our readers may.

Nowhere more than in the cinema is the value of music demonstrated as a suggestive mental and emotional force. Imagine a movie without music.

By the way, the London Times said recently: "Once a picture dealing with Spain, by some strange

mistake, was not accompanied by a single selection from Carmen. The film broke in two."

On the other hand, when we complimented a certain film producer on the discrimination he and his colleagues had shown in drafting music into the service of their entertainment, he answered: "You don't seem to know that music was used originally in the movie houses to drown out the mechanical noises of the picture machine."

Dear Variations:

Permit me to enclose for perusal at your leisure, a sonnet suggested by some of Herbert Spencer's comments on music. He probably learned what he knew about music from George Eliot, who was an accomplished pianist. Her opinion of the way in which music was performed in her day is shown by an amusing episode in her novel, "Middlemarch" where at a garden party, one of the guests, a young clergyman, being asked if he likes music, replies that he does not care for classic music; it "reminds him of a jar of leeches, full of motion, with no visible beginnings or endings."

Sincerely yours,  
ALBERT ROSS PARSONS.

## SCIENCE

As Science proves new wonders day by day,  
All thought of matter, as substance, fades away.  
Will and Idea, as Schopenhauer taught,  
Alone persist: Things tangible are naught.

## PRESCIENCE

Life's bush burns unconsumed eternally  
Beside the way across the desert plain.  
'Neath Music's spell earth's wanderers regain  
The heaven that's all around in infancy.  
There Dante's Great White Rose sheds fragrant  
While murmuring harps with rapture fill the air.  
The mystic spell of strains of music rare  
To Herbert Spencer voiced "A life to be;  
"A life transcending personality  
"And present powers of thought" his vision paints;  
In some such unseen "paradise of saints."  
Earth's music prophesies felicity.  
All worthy music makes man feel and know  
Earth, Sea and Sky are but a fleeting show.  
Easter, 1928.

Op—"Have you heard Chopin's funeral march?"  
Era—"No. Who wrote it?"

The reason why persons yell "bravo" at operas and concerts, but never at theaters, always has puzzled us.

Apropos, the only way to stop musical encores, would be to put a luxury tax on them.

From the Etude:

Young wife (at telephone)—"Oh Charles, do come home. I've mixed the plugs in someway. The radio is all covered with frost and the electric ice box is singing 'Moonlight and Roses.'"

A belated but testy correspondent, M. E., chides us for our recent remarks about Parsifal and tells us that we remind him of "that very apt phrase of Shakespeare about

"When ignorance is bliss  
'Twould be folly to be wise.'"

In the first place, dear M. E., the lines read:

"Where ignorance is bliss  
'Tis folly to be wise."

In the second place, dearer M. E., the author of the sentiment is not Shakespeare. Look it up for yourself. It will add to your wisdom even if it mars your bliss.

J. S. M., of San Francisco, contributes the attached:

Public Library Music Department,  
San Francisco, Cal.

Dear Variations:

You will hardly believe this, but I had it from the teacher herself.

A young woman has been studying piano with her for the last five weeks or so. Yesterday she said to her, "I think I'll keep on." "Keep on?" answered Miss Teacher perplexedly, "I don't understand."

"Well," said the young woman, "I always give up candy and study a musical instrument during Lent! Last year it was the ukelele, but I'm kind of interested in the piano, and I think I'll keep on."

For a few months to come, Nature will be the best concert giver, when the music of the birds, of the zephyrs, the rustling leaves, the rippling brooks, and the rhythmic sea waves charm the ear and soothe

the senses. Nature uses no press agent and charges nothing at the box office.

"Standardization is our native curse," says Sinclair Lewis. Not always. There is a standardized opinion about Toscanini's conducting and it has yet to be proved that it is the wrong way.

Mussolini says: "Without a good memory it is impossible to govern." Or, for that matter, to play the fugue from Beethoven's Hammerklavier sonata for piano.

J. P. F. inquires: "You say that you do not like sweetbreads and tripe. Well, how about enchiladas?" We shall not bite, for we are uncertain whether enchiladas is a Cuban dish or one of those new Spanish composers.

And while on the nationalistic topic, is jazz American music or Americanese music? Or just moronic music?

W. J. Henderson, commenting on the decline of modernistic music, says that its "tree of knowledge now is bearing Dead Sea fruit." That is the most euphemistic way we ever have heard a thing called rotten.

A charming pianist asks us how to be original in her recital program. For one thing, we feel like telling her not to start with Bach and not to end with a Liszt number or a transcribed version of a Johann Strauss waltz.

If speech was given to man to disguise his thoughts, was not music given to some modernistic composers to disguise melody?

Paul Whiteman declares that he sees no harm in making classical works jazzical.

Ernest Newman gives away the most sanctified of trade secrets when he writes: "Two or more of us critics never can get together without smiling at the gullibility of the public that reads us and takes us for oracles."

While abroad on our present European trip, we intend to do some neurological research work on the cytology of the ventral ganglia of the genus modernistic composer.

A certain reformed organist having become an automobile dealer, and having no catalogue at hand when his first customer arrived, pounced despairingly upon an organ advertisement in The Diapason, memorized it hurriedly and orated to the patron: "This car has thirty-six pistons, including five combination foot, five thumb, one adjustable, two acting in keycheck, a balanced pedal to Swell, wing pressures such as pedal flue-work, 3 1/2 to 6 in.; Reeds, 8 and 15 in., Great Flue, 3 1/2 in., Swell Flue, 3 1/2 in. The drawstop jamps are at an angle of 45 deg., the stop handles being of solid ivory. The thumb pistons are of solid ivory, slightly concave, and the foot pistons of gun-metal. The wind is generated by a Discus blower coupled direct to a Bull motor. There are twenty-four couplers and—"

"Stop!" cried the enthusiastic customer; "I'll buy that car."

LEONARD LIEBLING.

## TO RECORD OR NOT TO RECORD

A very famous violinist recently caused the world's biggest phonograph company to invite a very famous pianist to record the world's most famous violin and piano sonata with him. The result would have been a "best seller" if ever there was one. But the pianist refused. He had never made a record; he never would. Why did he refuse? Wasn't the machine good enough? Oh yes. Too good, in fact. But (so he said) his playing wasn't. Machine work is perfect; human work is imperfect. Its imperfection, in other words its variability, he said, is its charm. To perpetuate that "imperfection," however, would be wrong.

Nor did the plea of posterity appeal to him. Future generations, he said, should create their own interpretations, instead of copying ours. Only creative interpretation has any value. Asked what our tenors would do without their Caruso records he answered: "Sing better." They might try to be themselves instead of trying to be "second Carusos."

It is a novel argument, and there is, surely, much to be said on both sides.

### POOR OLD JAZZ

According to the Toronto (?) Globe of several weeks ago, a reprint of which was kindly sent to the *MUSICAL COURIER* by Kenneth S. Clark, assistant secretary of the National Music Week Committee, Sir Henry Coward, addressing the Sheffield Rotary Club, said:

"If we wish to avoid the fate of the great empires which have dominated and declined, including Egypt, Babylon, Greece and Rome, we must see that our lotus eating does not take the place of working, and that we do not allow jazz to pay fat dividends.

"Jazz is a low-type primitive music, founded on the crude rhythms suggested by the stamping of feet and clapping of hands. It puts an emphasis on the grotesque by the banging and clanging of pots, pans or any shimmering metallic substance, reinforced with special drums. It debases both music and instruments by making both farcical.

"The noble trombone is made to bray like an ass, guffaw like a village idiot, and moan like a cow in distress. The silver-toned trumpet associated in poetry with seraphim is made to screech and produce sounds like drawing a nail on a slate, the tearing of calico or the wailing of a nocturnal tomcat.

"Jazz cannot be made anything but the essence of vulgarity. Popularization of jazz and its attendant immodest dances is lowering the prestige of the white races."

Poor Sir Henry! It is a terrible affliction to be deaf, and those who have ears to hear but cannot hear are just as much to be pitied as those whose ears transmit no sound to the brain. Sir Henry evidently "listens" to jazz but does not hear it. What he does hear are some of the rarest of jazz effects. Of the beautiful, soft jazz of the varied harmony, unknown in popular music of a few years ago, of the sustained chords in the orchestration, also unknown in the orchestrations of a very few years ago, of the counterpoint, of which there was never a vestige in the popular music of the time before jazz, Sir Henry hears nothing.

Some kind person really ought to send Sir Henry the score of a good jazz piece and give him an opportunity to become acquainted with what is undoubtedly the most advanced and admirable form of popular music that ever existed since the world began.

### A GLORIOUS VICTORY

The whole musical world should be thrilled to the marrow by the glorious victory won by jazz in Great Britain's Royal Navy. The music of the marine band on H. M. S. Royal Oak was, according to the Rear Admiral's expert judgment, a "bloody awful noise," so he wanted Bandmaster Barnacle, like any ordinary barnacle, removed from the ship. A jazz band was moved into action and gave universal satisfaction. No one was aware of the supreme importance of music to the British navy until this moment. But now that the Mediterranean fleet has been delayed going into maneuvers, that a whole week was occupied with the court-martial of the two officers who didn't agree with the Admiral's musical taste, and that the wires and cables of three continents and two oceans have fairly buzzed with the event, the world has a different idea about the matter. It has also learned that since the days of Gilbert and Sullivan the high standards of the captain of the Pinafore—

"Though 'bother it' I may  
Occasionally say,  
I never use a big big D"

have sadly deteriorated.

### BERLIN-HO

According to a rather well-founded rumor, Germany is going to take a leaf out of France's book and do something very special to attract the elusive American music-student, who was so ubiquitous a figure in pre-war Berlin. Since the war Americans have discovered the attractiveness of Paris as never before, and the Young Idea is very content to be left there to enjoy the ready-made Bohemianism which is supposed to be conducive to the artistic temperament. Moreover, the ten years' isolation of Germany has caused us to lose touch with the latest developments of German music, while the "modernism" of Paris, with its Ravels, Milhauds and Poulencs, is so much better advertised and more easily understood. Berlin, with its Schönbergs, Schrekers and Hindemiths, is spiritually a longer way from New York than it used to be. Consider, in addition to that, the seductions of Fontainebleau with its American Conservatory, and one can easily understand why "abroad" has come to mean France to so many students. Now some people in Berlin have had the clever idea of turning the beautiful Bellevue Palace, situated in the

seclusion of the Tiergarten, into a music school for Americans, with state aid. This would provide living quarters for a number of students, for whom a special faculty chosen from among the best pedagogic forces of the German capital, could be formed. For really serious students this would no doubt be a great boon, for besides the influence of Germany's best musical minds they would have the benefit of first-class opera performances and orchestral concerts of a quality that is hardly surpassed anywhere in Europe. The repertory of Berlin with its three opera houses is, incidentally, more international than that of any city, with the possible exception of New York. And it has the advantage of all-year-round activity, for music in Berlin never sleeps. The project, if indeed it is seriously considered, is certainly worthy of encouragement in America, as a complement to the opportunities offered to Americans both in Fontainebleau and the American Academy in Rome.

### WHAT IS GOOD MUSIC?

Percy A. Scholes has some interesting thoughts on the subject of "What Is Good Music?" He says, in answer to this question, that nobody seems certain—that there is in every city of the world a little group of men whose business it is to know, but they are unfortunately not of one mind. He refers, of course, to the critics, and remarks that some of them praise one school and some praise another, and each one expresses contempt for every school except that of which he is personally enamored. "So what," asks Mr. Scholes, "is the good of critics?"

Mr. Scholes points out, however, that all classes of people are in accord about what good music is.

## Tuning in With Europe

### The Triumph of "Jonny"

There is no doubt that Berlin is, musically, the liveliest town in Europe. Within eight days there we could have heard (with one of the opera houses shut) no less than sixteen operas, including Stravinsky's *Oedipus Rex* (with costumes and scenery) and the ubiquitous *Jonny Spielt Auf*, which last we actually did hear. We have recovered from the shock, but we are still wondering what the public of central Europe finds in this farrago of coarse vulgarity, Puccinian sentimentality and bad taste, to make it the most successful opera in decades! Some sixty opera houses have placed it on their repertoire and are said to be balancing their budgets by virtue of its popularity. The performance which we heard was about the twentieth at this particular opera house and every seat was sold.

\* \* \*

### The Metropolitan's Own Race Problem

Now that the Metropolitan has actually announced the production of this opera for New York one speculates as to what New Yorkers will make of it. In the first place, will Mr. Gatti dare to produce it as it is written? Will he dare to have the heroine made love to by a negro jazzist in the foreground (representing the lobby of a Paris hotel), while the chorus dances to the music of his band just behind them? It is true that a white cavalier (in the person of Danielo, the star violinist) arrives just in time to prevent the worst, but instead of knocking the importunate *Jonny* over the head he buys him off with a fifty-dollar bill, and conducts the amorous operations to a successful conclusion—in favor of himself.

\* \* \*

### Western Civilization Through German Eyes

Now the average German provincial may accept this as a fair picture—or symbol—of western post-war morals; but would a Parisian (for one) see in it anything but a "boche" misrepresentation of the most clumsy and insulting kind? As for New York, it is obvious that no audience will stand for the mixed color feature, and even if the text is so altered that the violin virtuoso knocks *Jonny* down instead of buying him off, there is still the fact of the white chambermaid's affair with the black *Jonny*, whose manly virtues she extols in song. So what will probably have to happen (if *Jonny* remains black) is to turn the chambermaid into a dorky. To transform *Jonny* into a Hungarian gypsy or something equally innocuous would of course ruin the whole point of the opera, which is the triumph of black brutality and jazz over white idealism and art.

Musically, of course, *Jonny* is, for all its incongruities and bad taste, a performance that could only have been achieved by a highly talented youngster like Krenek, a genius who simply has not yet found himself. There are flashes of genius in the

Good music for the average individuals who make up our public is simply the music that they enjoy. That fact was emphasized in a series of articles in the *MUSICAL COURIER* collected under the head of "How to Write a Good Tune," and in those articles it was also pointed out, as Mr. Scholes now again brings to our attention, that there are certainly rules applicable to "the effect upon the human mind of particular shapes of melodies, harmonies, form, orchestration, and so forth." Mr. Scholes says also that there will, of course, always be an intangible something that defies analysis. That "of course" we take exception to. We firmly believe that absolute scientific analysis of music is not only possible but is sure to come. The articles on tunes above mentioned gave scientific reasons why some tunes were good and some tunes were not good, and if one of the foundations were to support further investigation along these lines it is probable that a complete knowledge of music would gradually be attained. This does not mean, of course, that music can be written or will ever be written mechanically by rule. Rules must always deal with the past.

It seems certain that we will some day be able to explain the success of the works of Bach, Beethoven, Wagner, et al., but every new composer born into the world progresses beyond the point attained by his predecessors, and what direction his progress is likely to take no one can even vaguely guess. Musicians all over the world today are trying to conjure up in their minds a picture of what the music of the future will be when it arrives. Will it be an exaggeration of the horrors of modernism, or will it be reactionary and give us again a feast of beautiful melody and beautiful harmony?

score, such as the scene on the glacier, where distant, unseen voices sing the mystery of the beauties that are eternal even in a world of commonness and jazz, but these flashes are rare. The jazz element, by the way, is unoriginal and lacking in "punch," though it is deftly treated in conjunction with the real music of the opera.

\* \* \*

### King Oedipus in Costume

*Oedipus Rex*, conducted by Otto Klemperer, made a very favorable impression in Berlin, and musicians who abhor *Jonny* candidly capitulate to the mercurial Russian. Stravinsky himself came to Berlin to witness the performance and was loud in his praises of Klemperer's production. All of which did not prevent the latter's departure for a more peaceful zone, far from the pen-lashings of the Berlin critics. Which robbed us of the pleasure of hearing the performance ourselves.

\* \* \*

### Critical Chairs

Speaking of the critics, there have been some important changes in the Berlin personnel. Leopold Schmidt, of the *Berliner Tageblatt*, and Sigmund Pising, of the *Acht-Uhr Abendblatt*, having died, the former's place has been taken by Alfred Einstein, formerly of the *Munich Nachrichten*, while Pising has been succeeded by his wife. Einstein's appointment has been more than justified, for his criticisms are as perspicacious and sound as they are broad-minded and progressive. Another critic from the provinces, Heinrich Strobel, has taken the place of Philipp Jarnach (who has become a professor at the Cologne State High School for Music) on the *Boersen-Courier*. His didactic effusions, however, are singularly inept.

\* \* \*

### At a Party

Adolf Weissmann, of the *B. Z. am Mittag*, still ranks as the most modern, international and provocative critic in Berlin. He has recently added another volume to his writings on modern music, entitled *The De-Idolization of Music*. It will have attention in these columns anon. At Prof. Weissmann's house, by the way, we met a truly international gathering. There was Louis Graveure, sans beard and plus tenor, together with his wife, Eleanor Painter, who gave a sample of her operatic art by singing excerpts from *Carmen* in a polyglot way. Graveure and wife are about to embark on a joint operatic career in the German provinces (first stop: Hagen in Westphalia). Then there was Alexander Kipnis (whose beautiful basso we heard in Beethoven's *Missa Solemnis* a few days later) and wife; Ernest Ansermet, the conductor; the Bruno Walter family; Michael Raucheisen; Lotta Lehmann (whose absence from the Metropolitan is hard to explain) and, last but not least, Frau Louise Wolf, the grand dowager of Berlin's concert life, as resplendently vigorous as ever. She celebrated her seventieth birthday some time ago.

C. S.



## CHICAGO NORTH SHORE MUSIC FESTIVAL TO TAKE PLACE AT EVANSTON, ILL., MAY 21 TO 26

Announcement of the twentieth music festival of the Chicago North Shore Festival Association at Patten Gymnasium, Evanston, Ill., has just been issued. There will be five concerts, beginning May 21 and closing May 26, covering a period of one week with two open evenings—Wednesday and Friday.

An unusually varied program has been arranged for the week and the artists engaged are all of distinguished caliber and leaders in the musical world. There will be presented for the first time in the history of the festival a male chorus of about one thousand voices. Under the direction of Karl Reckzeh, who has achieved much success in orchestral and choral conducting, the gigantic chorus will sing several numbers with orchestra and several unaccompanied.

Verdi's Manzoni Requiem will be sung by a chorus of about six hundred on the opening night, May 21, with the following soloists: Isabel Richardson Molter, soprano; Alvene Resseguie, contralto; Eugene Dressler, tenor, and Rollin Pease, bass. As usual, the Chicago Symphony Orchestra will play the accompaniments for the choruses and soloists besides giving purely orchestral numbers on all programs.

A miscellaneous program on Tuesday will have two distinguished artists as soloists, Marguerite D'Alvarez and Richard Crooks.

The soloists for the third concert, May 24, are Dorothy Speare, soprano, and Jacques Gordon, violinist. Miss Speare is a new light in the musical world and this will mark her debut in the Middle West. On this evening Karl Reckzeh will conduct the massed United German Male Chorus of one thousand voices.

The choice of soloist for the Young People's matinee on May 26 is Florence Macbeth. As usual a children's chorus of fifteen hundred voices will present a miscellaneous program of part songs.

Another miscellaneous program will close the festival, Saturday evening, when the soloists will be Claire Dux and Lawrence Tibbett. The augmented festival chorus of one thousand singers, the A Capella Choir and the Chicago Symphony Orchestra will also take part. This will be Miss Dux's first appearance at these festivals and Mr. Tibbett's fourth consecutive appearance.

### Fay Foster's Music Appreciated

On April 12, the War Veterans of the United States and the American War Mothers gave a dinner at the Hotel Astor to Mrs. Charles Augustine Robinson, who is lovingly called our "National Flag Lady." Apropos of this occasion, Mrs. Charles Haas, state president of the American War Mothers, wrote Fay Foster: "We have found nothing along patriotic lines as inspiring and as beautiful as your song, Are You For Me, Or Against Me? I am going to arrange for the presentation of this song as you gave it in Philadelphia. I know there could be nothing that would please our National Flag Lady as much as that most beautiful rendition."

Miss Foster was also asked to present The Americans Come. These two songs were the only music on this occasion. Miss Foster appeared in the costume of Columbia.

General Pershing commended Are You For Me, Or Against Me? (the question of the flag) very highly and said of The Americans Come: "I love the song and can never hear it too often." Col. Theodore Roosevelt said: "The Americans Come is the kind of a song the people need."

## New York Concerts

### Thursday, April 19

MORNING  
Haarlem Philharmonic Society,  
Waldorf-Astoria Hotel.

EVENING  
Sarah Durmashkin, piano, Steinway Hall.  
Sigismund Stojowski and Paul Kochanski, Town Hall.

### Friday, April 20

EVENING  
Hazel Longman, song, Steinway Hall.  
Fordham University Glee Club, Town Hall.

### Saturday, April 21

AFTERNOON  
Katherine Bacon, Schubert Recital, Town Hall.

EVENING  
Dance Art Society, Carnegie Hall.  
Rose Mendell Dancers, Town Hall.

### Sunday, April 22

AFTERNOON  
Dorothy Muscante Pupils' Violin Recital, Steinway Hall.  
Armenian Musical Art Society, Town Hall.  
Sergei Rachmaninoff, piano, Carnegie Hall.  
Laura E. Morrill Pupils' recital, Chickering Hall.  
Gregory Ashman, piano, The Barbizon.

EVENING  
Society of American Women Composers, Steinway Hall.  
Martha Graham, dance, Little Theater.  
Copland-Sessions' Concert of Contemporary Music, Edyth Totten Theater.

### Monday, April 23

EVENING  
Phyllis Kraeuter and Karl Kraeuter, Town Hall.

### Tuesday, April 24

EVENING  
William Clark, song, Steinway Hall.  
Clyde Burrows, song, Town Hall.  
People's Chorus of New York, Carnegie Hall.

### Wednesday, April 25

AFTERNOON  
Maud von Steuben, song, Town Hall.

EVENING  
Emma Senger, song, Steinway Hall.  
Lutheran Oratorio Society, Town Hall.

EVENING  
Edna Davison, song, Guild Hall.

Thursday, April 26  
EVENING  
Lenora Sparkes, song, Steinway Hall.

Jacques Gershkovitz and Eighty Members of Philharmonic Orchestra, Town Hall.  
University Glee Club, Carnegie Hall.

Friday, April 27  
EVENING  
Baron Harold von Oppenheim, song, Steinway Hall.

Mount St. Vincent Glee Club and Orchestra, Town Hall.  
W. C. Handy, program of Negro music, Carnegie Hall.

Saturday, April 28  
EVENING  
Freiheit Mandolin Orchestra, Town Hall.

Tamaki Muira, song, Carnegie Hall.  
Freiheit Mandolin Orchestra, Town Hall.

Sunday, April 29  
AFTERNOON  
Renzo Viola, Pupils' Piano Recital, Steinway Hall.

Schubert Centennial Chorus, Town Hall.  
Pedro Rubin, dance, Gallo Theater.

EVENING  
Helen Romanoff, Pupils' Song Recital, Steinway Hall.  
Margaret Riegleman and John B. Cattano, song, Engineering Auditorium.

Samuel Kanter, Carnegie Hall.  
Sara Mildred Strauss and The Strauss Dancers, Guild Theater.

Anna Robenne, dance, Gallo Theater.

Monday, April 30  
AFTERNOON  
American Orchestral Society, Mecca Auditorium.

EVENING  
Katherine Bacon, Schubert Recital, Town Hall.  
Frederick Bristol, piano, Steinway Hall.

## I See That

In this issue the MUSICAL COURIER continues its interesting Schubert Memorial features.

The Music Supervisors' National Conference opened this week in Chicago.

E. Abdo Urban, Arabian tenor, won a vocal scholarship offered by Zilpha May Barnes.

Carl Fiqué, pianist, is regularly heard over radio station WPCB.

Eleanor Painter's performances in Carmen and Faust have been received enthusiastically in Berlin.

The New York Symphony Orchestra will participate at the Bethlehem, Pa., Bach Festival.

The winners of the Naumberg Musical Foundation recital contest are announced elsewhere.

Mozart's Così Fan Tutte was revived at the Metropolitan.

The Philadelphia Orchestra's conductors for its 1928-29 New York season will be Stokowski, Gabilowitch, Sir Thomas Beecham and Clemens Krauss.

The American Opera Company gave Cadman's Sunset Trail in Chicago.

Geraldine Samson, pupil of Oscar Saenger, has made an unusual success with her Entertainments for Children and Grown-ups.

Edwin Hughes will hold his twelfth annual summer master class in New York from July 2 to August 11.

Elliott Schenk wrote incidental music for Walter Hampden's production of Henry the Fifth.

Viola Klais, organist, has made records for the Victor with Jean Austin and Mme. Coches.

Charles Stratton will give his fourth consecutive recital in four years at the Brooklyn Institute on May 1.

Buzzi-Peccia discusses in this issue the Training of Vocal Speech.

Five new works of young contemporary composers will be presented at the first Copland-Sessions concert at the Edyth Totten Theater, New York, on April 22.

Frantz Proschowski is again to hold a master class at the MacPhail School of Music in Minneapolis this summer.

Viola Mitchell, sixteen year old American violinist, made her Brussels debut.

The Society of Ancient Instruments gave a concert at the David Mannes School of Music.

John McCormack has been appearing in recital in Los Angeles with his usual sensational success.

Schubert's comedy Singspiel, Die Freunde von Salamanka will have its world premiere on May 6 in Berlin.

Gershkovitz will conduct an orchestral concert on April 26 at Town Hall when Moussorgsky's Night on the Bare Mountain and Liszt's Totentanz will both be played.

Amsterdam recently was given its first hearing of Ernest Bloch's Israel Symphony.

The Canadian Folks Song and Handicraft Festival will be held in Quebec, May 24 to 28.

Janacek's opera, The Makropulos Case, was produced in Prague.

A large audience turned out to hear Martinelli sing in Chicago.

Eugene Goossens predicts a return to romanticism in music.

Emerson Whitthorne has written three songs, the texts of which are by Countee Cullen, Negro poet.

The Oscar Seagle Colony at Schroon Lake, N. Y., will open about May 20.

The Boston Symphony Orchestra played Edward Burlingame Hill's symphony at Carnegie Hall, New York.

Arthur Shattuck has purchased a piano which Beethoven used for many years.

Hedy Spielter, winner of the Fontainebleau School prize for composition, made her debut as a pianist in Paris.

The Chicago North Shore Festival will take place from May 21 to May 26.

## News Flashes

### Eleanor Painter Acclaimed in Carmen and Faust

(By Radiogram to the Musical Courier)  
Berlin.—Eleanor Painter has upset the antiquated traditions in Carmen and Faust and been acclaimed the ideal personification of each. Critics have praised her American psychological grasp of the characters. J.

### New Triumphs for McCormack

L. E. Behymer of Los Angeles sends a wire to the Musical Courier saying that John McCormack has just finished a most successful tour of the Southwest under his direction. There were capacity audiences everywhere which received Mr. McCormack with applause and cheers, and Mr. McCormack satisfied the press as well as the public. He sang three concerts in Los Angeles in thirty days; two in the Behymer courses, both with capacity audiences, including seats on the stage; the third on Easter Sunday afternoon, when 6,500 people demanded nine encores after the program was finished and kept the singer forty-five minutes on the stage after the regular program was terminated. Mr. McCormack was cheered by his audience, and this concert was generally recognized as the most artistic ever given by him in Los Angeles. He has been re-engaged for two years hence for a tour of the entire Southwest.

### First Biennial Conference of Music Supervisors Opens

(Special telegram to the Musical Courier)

Chicago.—The formal opening of the first Biennial Conference of the Music Supervisors was held here this morning (April 16) at nine forty-five in the grand ballroom of the Stevens Hotel, Paul Weaver, second vice-president, presiding. After a short program by the A Capella Chorus of the Nicholas Senn High School, Nobel Cain conducting, the address of welcome was given by William J. Bogan, acting superintendent of the Chicago schools. The response for the conference was made by George H. Gartlan, director of music in the schools of New York City. Next came president George Oscar Bowen's address on First Things First. This was followed by an address, Music in the Schools and How to Get It, by Dr. P. P. Claxton, formerly United States Commissioner of Education. Dr. Walter Damrosch, who gave an address on Music and the Radio, was enthusiastically received. The first rehearsals of the National High School Orchestra and the National High School Chorus were held this afternoon under J. E. Maddy of Ann Arbor, Mich., and Dr. Hollis Dann of New York. Both Mr. Maddy and Dr. Dann are enthusiastic regarding the concerts by these organizations on Wednesday and Friday evenings. Dr. Walter Damrosch conducted the rehearsal of the orchestra this afternoon much to the joy of the three hundred youngsters who played as they had never played before. Damrosch was as enthusiastic as any of the members of the orchestra. The members of the chorus and orchestra are from practically every state in the union. The registration up to the time of sending this message is estimated between four and five thousand music educators, representing the entire country. The large and elaborate exhibits are attracting enthusiastic attention. This is by far the greatest music convention ever held in America. Next week the MUSICAL COURIER will carry a detailed account of the deliberations of the Conference.

(Signed) ALBERT EDMUND BROWN.

Zimbalist, Rummel, Levitzki, and E. Robert Schmitz have been giving recitals in Holland.

Alexander Raab will teach in Los Angeles from September to February next season.

Brussels acclaimed Brailowsky.

The Metropolitan gave five performances of the King's Henchman this season.

Sir Henry Wood conducted Delius' Sea Drift and Brigg Fair in Liverpool.

Norbert Salter is to open a New York office in the fall.

## Obituary

### VITTORIO ARIMONDI

Vittorio Arimondi passed away on April 15 at the age of sixty-five. He was one of the best known of the basso profundos and created many roles, among which was Pistola in Verdi's Falstaff. He sang for many years with the Chicago Opera Company, Metropolitan and Manhattan Opera companies in New York, La Scala in Milan, San Carlo in Naples, Colon in Buenos Aires, Imperial Opera House in Petrograd, and in many other famous opera houses. His widow, Aurelia Arimondi, also a singer of note and teacher at the Chicago Musical College, was with him when he died. R. D.



HALLETT GILBERTÉ,

as cartoonist Wilcox sees him, accompanying his big dramatic Devil's Love Song. Frederick Millar, basso cantante, soloist for the Elgar Choir Concerts, recently at Hamilton, Ont., Canada, was accompanied by Composer Gilberté in his very effective song, and in three others, and had to bow between songs because of the rapturous applause. Mr. Millar sang two encores, one each to chorus and audience.



# American Opera Company Presents Cadman's Sunset Trail to Chicago

Novelty Well Liked—Martinelli, Macmillen, Chiapusso, Lucia Chagnon Among Week's  
Recitalists—Chicago High Schools Give Music Festival—Grainger Scores as  
Orchestra Soloist—Polacco and Mason Say Au Revoir

## SUNDAY CONCERTS

CHICAGO.—A triumvirate of fine musicians was heard in three different halls on April 8, dividing the Easter Sunday musical honors before audiences dressed in their winter regalia.

## MARTINELLI AT THE AUDITORIUM

If it was cold outside the Auditorium Theater, Giovanni Martinelli warmed his large audience with the dramatic manner in which he sang the Improvisos from Andrea Chenier. The tenor has often been heard in these surroundings in the role of the martyred French poet, but this was the first time that he faced a Chicago audience without the trappings of the operatic stage; and though his concert took place in a hall made famous by opera, he proved as efficient while wearing the cutaway as in the dress that belongs to Chenier. In glorious voice he thrilled his auditors, who applauded vehemently and left no doubt as to the popularity of the artist.

Ada Paggi, mezzo soprano, the assisting artist, made a deep impression with her singing of French, Spanish and American songs.

Martinelli, besides singing various operatic arias with his usual artistry, showed conclusively his merits as a recitalist by singing, as they should be sung, songs by Sarti, Debussy, Berlioz, Respighi and Donaudy. The singers had the good fortune of having at the piano Salvatore Fucito, an accompanist par excellence.

## FRANCIS MACMILLEN PLAYS

The Chicago violin recitals of Francis Macmillen this season have been numerous. Every one of those return engagements was justified as there was a general demand to hear anew this American violinist, who ranks among the best of any nationality. His program contained the Joseph Haydn Concerto in C major (played for the first time here); Bach's Chaconne for violin alone; Wah-Wah-Taysee—Little Firefly, dedicated to Macmillen by Charles Wakefield Cadman; Country Dance by Mozart, Irish Lament by Cyril Scott (also dedicated to the violinist and which on this occasion had its first public hearing); Vincent D'Indy's Sere-nade, Allegro Grazioso by Winthrop Cortelyou (dedicated to Macmillen and played here for the first time), the recitalist's own Spiritual and Saint-Saens' Introduction and Rondo Capriccioso.

It has been a long time since this reviewer has seen a program quite so well built as the one under discussion. Concert-giving, it has been said, is on the decline. This may or may not be true, but what is certain is that programs such as Macmillen offered his Chicago audience are bound to react for the good of music and of recitalists. His playing of every number left nothing to be desired and everything to be admired.

## JAN CHIAPUSSO

Naming the three Sunday recitalists in the order in which they were heard, Jan Chiapusso is listed last, but his contribution to the afternoon's enjoyment was on a par with that of his colleagues from the East. Chiapusso also belongs to that category of interpreters who glorify the musical fraternity and who deserve much abused title of artist.

Chiapusso does not believe in winning his public through the medium of banal numbers that appeal to the listener, but by renditions that brand him one of the foremost pianists now residing in Chicago.

Beethoven, Scriabin, Ravel, Albeniz and Chopin are names to conjure with, especially when their piano pieces are as well played as they were by this recitalist. Beauty of tone, scholarly interpretations, facile and fluent technic are only a few of the many qualities that make a Chiapusso recital well worth hearing. Here is a pianist who has definite objectives, as revealed in his beautiful reading of the Beethoven Sonata opus 111, Scriabin's Sonata Fantasie No. 2, Ravel's Ondine and Alborada del Gracioso; and no Spaniard could give with more eloquence the Albeniz El Puerto and Malaga.

## AMERICAN OPERA COMPANY

That excellent organization, the American Opera Company, celebrated its third week at the Studebaker Theater by truly remarkable presentations of Pagliacci and (for the first time here), Cadman's The Sunset Trail.

Not wishing to show any chauvinism on our part, we state here merely that we fully agree with the verdict of our local press, which sang the virtues of the company, of its manager and conductors, its principals, chorus and stage manager. We add that The Sunset Trail is one of the best one-act operas that we have ever heard—far superior, if comparison be made, to Massenet's La Navarraise, which has held the boards of many an opera house for years. Why not now Cadman's The Sunset Trail at the Paris Opera Comique via the Chicago Civic Opera or Metropolitan Opera and then on to La Scala and other famed opera houses throughout Spain, Germany and Austria? Even La Monnaie in Brussels would do well to put on The Sunset Trail, as it is a work of great distinction and merit. It is short, inexpensive to put on, beautiful in its particular Indian flavor and idiom and a novelty of which Americans may well be proud.

It is our sad duty to note that though the attendance was larger than when the American Opera Company first began its season, too many empty stalls made us blush for the lack of patronage on the part of some who always wave the Stars and Stripes, but who seldom back up their opinion by loosening their purse-strings.

We are today in the gold age—that is to say, the money age. Money talks. It is remarkable that the American Opera Company could do as well as it has without much support in this community. The press has done its duty, likewise a few of our society patrons; but generally speaking, the musicians seen around the Studebaker were waiting for passes. It was Barnum who said "Once a dead-beat, always a dead-beat" and the greatest show-man America has ever known knew the public as well as the crowd who paid to see his Jumbo, the best advertised "artist" then in captivity.

## GORDON STRING QUARTET AND RUDOLPH REUTER

Rudolph Reuter assisted the Gordon String Quartet at its concert of April 8 at the James Simpson Theater, Field Museum, playing the piano part of the Schubert A major

Quintet and thereby adding to the excellence of the performance. The Gordon Quartet gave a fine account of itself in the Schubert D minor String Quartet, greatly pleasing a large audience of chamber music lovers.

## FLORENCE TRUMBULL PLAYS FOR COMEO SALON

Florence Trumbull, pianist, played for the Cameo Salon at the home of the noted landscape painter, Joseph Birren, on April 14, meeting with her usual artistic success.

## OPERATIC SUCCESS OF WITHERSPOON PUPILS

Two of Herbert Witherspoon's many successful pupils, Esther Stoll and Lucille Meusel, are making names for themselves in the operatic field. Miss Stoll, dramatic soprano, has just been engaged for a long contract with the State Opera in Breslau, Germany. This is one of the best seven opera houses in Europe—a splendid engagement for Miss Stoll and an encouragement to every American singer who has aspirations to a grand opera career. It shows that Americans can get good contracts if they are proficient. Miss Stoll is an artist pupil of Mr. Witherspoon, president of the Chicago Musical College, with whom she studied many years.

Miss Meusel, who has studied with Mr. Witherspoon for many years and who made her debut with the Chicago Civic Opera during the past season, has been re-engaged by Herbert Johnson for the Chicago Opera. Miss Meusel is another instance of the success of an American singer who has received all her training in this country. The singer gave a recital at the South Shore Country Club on April 8. She will also give one at Green Bay, Wis., on April 24.

## CHICAGO SYMPHONY CLOSES TUESDAY SERIES

A virtuoso performance such as the Chicago Symphony Orchestra and Conductor Stock gave of the program with which they closed the Tuesday afternoon series on April 10 is highly edifying. The program itself was a thing to make the heart glad, for it contained Cesar Franck's immortal D minor Symphony and selections from Wagner's Tristan and Isolde. As has often been written in these columns, with matters Wagnerian Stock has no superior; and this fact has been recognized by the symphony patrons long ago. Whenever this master's works they listen with awe and reverence.

## ARTHUR KRAFT SOLOIST WITH LAKE VIEW CHORUS

Assisting the Lake View Ladies' Chorus as guest artist at its annual concert at Murphy Memorial Hall, April 10, Arthur Kraft scored well deserved individual success. His solos were beautifully rendered with that fine art and finished style characteristic of this prominent American tenor, and the listeners left no doubt as to their keen enjoyment.

## GEORGIA KOBER PUPILS IN RECITALS

Several recent recitals given by pupils from the class of Georgia Kober reflected the fine training received under the efficient guidance of this pianist-teacher. On March 27, Elizabeth Lovell and Carrie Mae Diggs played a program of two-piano numbers by Mozart, Arensky, Beecher and Saint-Saens. Evelyn Bissig assisted Ann Vernon, soprano, a pupil of Else Harthan Arendt, in a joint program on March 28. Alverna Stetzler played a taxing program made up of Grieg, Franck, Chopin, Debussy and Tschaiakowsky numbers on April 1.

## CHICAGO HIGH SCHOOL MUSIC FESTIVAL

Under the auspices of the Board of Education, the high schools of Chicago gave a festival concert at Orchestra Hall, April 13, offering the public an opportunity to judge of the progress made in music in their own high schools. More than a thousand young people participated; a selected orchestra of two hundred, a girls' chorus of two hundred and fifty, an A Capella Chorus of five hundred, a boys' chorus of two hundred and fifty furnished the program. The orchestra, under the direction of Robert H. Sommers, played Beethoven, Tschaiakowsky and Sibelius selections; the girls' chorus sang Clokey and Schubert numbers under

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the direction of Dora E. Smith; the a capella mixed chorus offered Buck, Cain, and Harvey B. Gaul selections, under Noble Cain's leadership; the boys' chorus sang Cesar Franck and Chudleigh-Candish numbers under the direction of Catherine M. Taheney, and the closing number, American Ode, by Richard Kountz, enlisted the services of five hundred singers and an orchestra of fifty under the direction of H. Ray Staater.

**ANNA GROFF-BRYANT STUDIO OF VOCAL ART**

Nathaniel C. Smith, dramatic tenor and artist pupil of Anna Groff-Bryant, recently filled the following engagements: March 15, Alumni Club of the Phi Delta Theta Fraternity at the Stevens Hotel, and March 25, with the Olive Maine School of Opera in South Bend. Anna C. Miller, lyric soprano of Green Bay, Wis., has been in Chicago for the past two weeks coaching with Anna Groff-Bryant in preparation for her coming recital, April 29, sponsored by the St. Joseph Academy. Alice Phelps Rider, dramatic soprano and pupil of Mrs. Groff-Bryant, was soloist at the Universalist Church at Markesan, Wis., on Easter Sunday. Helen Leuckfeld, soprano, sang a solo at the Easter services of the Bethel Evangelical Lutheran Church.

**A JOINT RECITAL**

A joint recital by Erlyne Foreman Conel, soprano, and Harry Conel, tenor, at Lyon & Healy Hall, April 10, proved highly pleasing to a large audience, whose enthusiastic approval was assurance of that fact. Both in duet and in their solo groups the singers proved well qualified for the recital field. Mrs. Conel's is a fresh, clear, sweet soprano, which she uses with style and discretion. Mr. Conel has a flexible tenor voice of lovely quality, well placed and well used. They may be proud of their efforts, both individual and jointly, and so may their teachers—Mrs. Herman Devries, with whom Mrs. Conel has received her training, and Karleton Hackett, under whose excellent guidance the tenor has been taught.

**LUCIA CHAGNON MAKES DEBUT**

Making her Chicago debut at Kimball Hall on April 12, Lucia Chagnon was enthusiastically encouraged by a goodly audience. Here is a young and gifted soprano who should make a name for herself in the concert field. Not only is she the possessor of a young, fresh, and clear soprano voice, but she knows how to use it. Numbers by Scarlatti, Pergolesi, and Carissimi, with which she opened her program, were rendered with musicianship and artistic style. Faure, Rubinstein, Severac, Gretchaninoff and Chopin-Viardot selections served to display the purity of her lovely organ. The balance of her program could not be heard.

Isaac Van Grove played expert accompaniments.

**CHICAGO SYMPHONY AND PERCY GRAINGER**

Although the Symphony season is practically over, there were no traces of weariness at the last but one pair of concerts, on April 13 and 14, either among the players or the listeners. Vim, vigor and vitality seemed to radiate from everybody and everywhere. There was a lively program, conducted with spirit by Conductor Stock and stirring rendered by the orchestra and as soloist, Percy Grainger, than whom there is no greater dispenser of youthful vigor and pulsating rhythm.

This "peppy" program began with Sinigaglia's overture to Le Baruffe Chiozzotte, which was followed by Schumann's First Symphony. After the intermission the orchestra's portion of the program contained Honegger's Pacific 231. Percy Grainger dispelled gloom with a stimulating performance of the John Alden Carpenter Concertino and a group of three of his own joyous numbers—Handel on the Strand, My Robin is to the Greenwood Gone, and Over the Hills and Far Away. The Grainger numbers had their first hearing at these concerts and proved sprightly dance and march tunes. The audience liked Grainger and his numbers so well that they were loath to let him go and called him back innumerable times until he satisfied them with an encore, his Shepherd's Hey.

**GIORGIO POLACCO AND EDITH MASON SAY AU REVOIR**

Giorgio Polacco and Edith Mason said au revoir to this office upon their return from the Chicago Civic Opera tour and on the eve of their departure for New York, from where they sail for Milan to make their home for the summer. Both the general musical director of the Chicago Opera and his gifted wife, soprano, will enjoy a well earned rest in sunny Italy.

JEANNETTE COX.

**George Knisely Heard at Sammis-MacDermid Studio**

On April 1, the Sibyl Sammis-MacDermid studio on Riverside Drive was filled with guests and friends of George Knisely who had assembled to hear the young baritone in a program he had outlined for himself from the compositions of Handel, Purcell, Monro, Hatton, Brahms, Strauss, Clay, Rogers, Griffes, Gilbert, Coleridge-Taylor, Salter, Curran and LaForge. For extra measure he sang the Drinking Song from Hamlet, by Thomas, and songs by James G. MacDermid to the latter's accompaniment.

This promising singer, heard several times before under the same roof, impressed with a more fully developed artistry and conviction in his singing, and his virile, robust voice was capably modulated in the songs demanding restraint and careful vocalization, particularly Coleridge-Taylor's She Rested by the Broken Brook. George Vause was the capable accompanist.

This studio has been the scene of several intimate musicals of this type since the New Year, given by Sibyl Sammis-MacDermid, Doris Doe, Helen Clymer and others.

**Perkins' Artist to Direct Operetta**

The Choral Club of the Y. W. H. A. of Norfolk, Va., will present an operetta, The Lost Necklace, by Charles Vincent, on April 19. The leading roles will be sung by Mrs. Norma T. Perry, soprano; Theresa Tonelson and Rose Selken, mezzo sopranos, and Mrs. C. P. Harmon, contralto. The club is under the musical direction of Mrs. Mai Lee Winfree; Mrs. C. P. Harmon is dramatic coach; Dorothy Cummings, dancing instructor, and Virginia Bard Gatlin, accompanist.

Mrs. Winfree is an artist-pupil of Lyman Almy Perkins, one of Pittsburgh's foremost vocal teachers and organists. She appeared in several concerts given by his master class, which was held the last two summers at the Norfolk College of Music.

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## Music and the Movies

### High Lights of the Week

Walt Roesner, master of ceremonies and director of the Capitols, is celebrating his sixth month at the Capitol. The Costello Sisters, Dolores and Helene, will be presented together in a new Warner Brothers' picture, Noah's Ark.

George Gershwin's Rhapsody in Blue was featured at last Sunday's symphonic concert at Roxy's, at which Yascha Bunchuk was soloist.

The new Fox picture, Mother Machree, opened on April 14.

Paul Whiteman is in his last week at the Paramount. Speedy is apparently in for a long run at the Rivoli. Tenderloin at the Warner Theater continues to "pack them in."

### Roxy Symphony Concerts

Last Sunday the Roxy Symphony Orchestra completed six months of its regular symphonic concerts to the public. When this new note in popular entertainment was first introduced by S. L. Rothafel, it represented the realization of a dream and an ambition long nurtured by him. For many years he had visioned the possibility of a great orchestra, performing the works of masters before vast audiences. He realized that the only practical means of making this possible was to bring these concerts at a nominal cost within the means of the public and provide for them a setting of beauty and comfort which would spell complete relaxation and enjoyment. These concerts have created a new public for symphonic music. Likewise, the public response has been a tribute to the unerring instinct of the masses to respond to sincere artistry.

The series of concerts, which has already reached its twenty-fifth, is now in a unique position. The regular season of the symphonic organizations being over, it is the only one of the leading musical events now at the disposal of New York's musical public. Approximately 4,500 people have attended each concert. The program during the First Anniversary Week of the Roxy Theater saw the peak of attendance reached, when over 6,000 admissions were recorded, and the sale of tickets had to be suspended at 11:30 a. m. The series, under the direction of Erno Rapee, musical director of the theater, has established a pioneering spirit which has characterized the programs given, and inspired the inauguration of many new features.

Beethoven's Fifth Symphony was given in its entirety, and it was the first time in its long and popular history that it was played in a motion picture theater. Ein Heldenleben, by Richard Strauss, one of the most difficult compositions ever written for orchestra, was another principal feature of a program. It was acclaimed as a beautiful performance, and praises were showered on Mr. Rapee for his inspired conducting, and for the genuine response that was elicited from his audience.

But the series has drawn from the works of almost all of the great composers, classical and modern. Both Mr. Rapee and Mr. Rothafel are now confident of their audiences, and while the experimental element in the series itself has been eliminated, there is a growing element of experiment in the programs, in the kind of music that is being played.

So encouraged was Mr. Rothafel by the success of these concerts that he did not hesitate to secure the services of some of the world's best known artists for solo work. Matzenauer, Graveure, Giannini, Galski and Isa Kremer are a few of those who have embellished the programs with their art. Alexander Moissi, when he was in America with Max Reinhardt, was specially engaged for a musical recitation. Every effort is being made to keep the programs at the level warranted by the constant growth of the audiences.

### Good Score of Trail of '98

Realizing that a feature picture needs a carefully prepared score, Metro-Goldwyn-Mayer chose David Mendoza and Dr. Billy Axt to supply one for their latest picture at the Astor Theater, The Trail of '98.

There are over two hundred numbers used in this score, of which eighty per cent. are the original compositions of Dr. Axt. The Trail of '98 March, the basic theme, is among them. The music arranged for the departure of the steamer bearing the gold-seekers to the Klondike is a ballad of that period called Say Au Revoir But Not Goodbye, also in march tempo, while the love theme is also original. The Glow Worm, The Mosquito Ballet and The Rustle of Spring are some of the numbers, not original, used in various episodes in the picture.

Dr. Axt was a pupil of Schwanenka, Joseffy and Goldmark, and has composed and arranged music for Metro-Goldwyn-Mayer productions originating at the Capitol Theater. David Mendoza is first conductor at the same theater. They also arranged the musical score for The Big Parade and Ben-Hur.

### Roxy's

An effective feature at Roxy's this week is the opening number played by the orchestra—Elgar's Pomp and Circumstance—under the direction of Erno Rapee, and assisted by the chorus back-stage; it is splendidly done. The Ensemble is heard again in Edward Grieg's To Spring. For the diversissements the chorus sings Goin' Home, and then Douglas Stanbury, one of Roxy's most dependable and likable artists, sings Mammy Is Gone, a new number which is receiving its first presentation at this time. Markert's Thirty-two Roxy-

ettes are a decided hit, and as they go through their various steps one is reminded of West Pointers at their best. The prologue to the picture is called Rustle of Spring and in this are introduced the Ballet Corps with Joyce Coles and Nicholas Daks, and Zada Luboff. The theme song, When Love Comes Stealing, is beautifully sung by Helen Ardelle and Douglas Stanbury. The Roxyettes appear again, and the whole scene is most colorful and attractive.

The feature picture is Love Hungry, starring Lois Moran. It is clever in parts and very entertaining, but by no means out of the ordinary. Joan decides that marriage for love on forty dollars a week is better than marrying a lot of money. Very romantic, but—The Newsreel pictures the German flyers before their memorable ocean flight and they are given tremendous applause. Matching Wits gives one an excellent idea of how man out-wits birds and fish in his eager quest for game. The organ number completes an excellent bill.

### Paramount

Adolphe Menjou is attracting his usual host of admirers to the Paramount this week in his latest, a Night of Mystery. The picture is rather disconnected and does not always give this talented star full flair for his comical vein. But certainly Menjou is the whole thing. The theme is based on a woman's honor and Menjou gets in many difficulties before the end. Evelyn Brent, Nora Lane and William Collier, Jr., are in the cast.

This is Paul Whiteman's last week at the Paramount and when he and his orchestra perform alone, everyone is happy.... but when some of the specialty artists do their bit, we feel sorry for Mr. Whiteman. As we have said before, Whiteman is an institution, and it is certainly poor judgment on the part of Paramount to round out his act with inferior talent. Paul Whiteman and his orchestra alone are far better.

### Mark Strand

Mad Hour, at the Mark Strand this week, is adapted from Elinor Glyn's novel, The Man and the Moment. It is the story of a pleasure loving taxi-cab driver's daughter who wines and dines and is merry generally with the son of a millionaire. After marriage she is cast aside by her caddish husband, on his family's persuasion, and the picture ends with her plunging over a cliff in a high powered car. In its unhappy ending the picture is different. Allan Dwan has done as well as he could with the material, but it is the excellent cast, including Sally O'Neill and Donald Reed, the two main characters, that pulls the picture over the top. The audience seems to enjoy the Hokum. As a prelude, there is the Rah Rah Rah Frolic, including the five co-eds, Louella Lee, Al Gale and the Maryland Collegians. Alois Reiser conducts the orchestra in the Raymond overture by Thomas, which is well received. A topical review and comedy cartoon along with organ solos by Walter Wild and Frederick Smith complete the program.

JOSEPHINE VILA.

### Sylvie Macdermot, Soprano and Teacher

Sylvie Macdermot, a native of Brussels, Belgium, was first taught singing by her father, and later studied at the



Photo by Parry

SYLVIE MACDERMOT

Conservatoire Royal de Musique, where she was an honor student in the dramatic and music departments. Conducting was studied in Fontainebleau with Francis Casadesu, and a course in applied harmony was pursued under the direction of Paul Fauchet. Other pedagogues with whom Miss Macdermot studied, some of them in Belgium, were Elly Kiss Warnots, Chadeigne, Jean Morel and Emile Wilmars. While abroad the soprano received many excellent press tributes. "A lovely and well-placed soprano voice, fine phrasing and great elegance of rendition," was the verdict of Yalta following an appearance in Crimea, Russia. "A charming singer," "beautiful voice," "emotional feeling," "voice of wide range" and other phrases are to be found in Miss Macdermot's foreign press notices. Following her European appearances in concert and opera, Miss Macdermot came to

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### Isolda Bernhard Gives Song Recital

Isolda Bernhard was greeted by a good-sized and appreciative audience at her song recital at Steinway concert hall, March 31, Max Rabinowitch at the piano. Her dramatic soprano voice was heard in four song groups, in Italian, German, French and English. She showed real expression in Scherzen (Wagner), grace and animation as well as beautiful voice quality in French songs, and deserves commendation for introducing four little known songs by Medtner; the last named were novelties of first class importance, The Coach of Life being sung for the first time. In these she put intimate feeling, covering wide emotional range. Russian songs by Tschaiakovsky, Gretschaninoff, Rachmaninoff and Taneyeff finished the evening, cellist Brodtkin supplying effective obligato. Commenting on this



ISOLDA BERNHARD

recital, the Journal mentions her "excellent feeling for the inward meaning of the song," and the Herald-Tribune, referring to her unhackneyed program, said she was "excellent from interpretive point of view." The Morning Telegraph, remarking on her resemblance to Rethberg, said she was intelligent, "has genuine feeling, and is capable of expressing herself...has a nice sense of musical balance, contrast and continuity...A rich, glorious fortissimo...knows how to use her voice."

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### Josephine Martino Pleases Parisian Critics

Several seasons ago a young lady appeared on the concert horizon in New York who fared considerably better than the average debutant. In fact the critics were unanimous in their comments on her voice and interpretative skill. William J. Henderson, particularly, spoke in glowing terms of that young artist, Josephine Martino. Her training had been secured right here in New York, although her parents



Photo by C. L. Manuel Freres

JOSEPHINE MARTINO,

Artist-pupil of Jessie Fenner Hill, who returned recently from Paris where she gave a very successful recital.

had come from sunny Italy. To Jessie Fenner Hill goes most of the credit for her fine schooling.

Prior to that New York debut, Josephine Martino had done some Chautauqua work in which she had been very successful. The naturally beautiful quality of her soprano voice and her love of singing had been instantly felt. Miss Martino could have gone on singing in that field indefinitely, but she was ambitious and wanted to grow. So she stopped singing for a year or so and studied harder. Soon, under Mrs. Hill's guidance, she was ready for the test—a New York recital—and she came through it with flying colors. Next followed concert in the middle west, but suddenly she realized that a trip to Europe would give her a certain amount of knowledge and finesse, and so she went.

In Paris Miss Martino decided to study and coach at Fontainebleau with Decreus, who helped her tremendously. In mis-en-scene she did some work with Salignac. Both teachers predicted a great future for the young singer. During the time she was in Paris, Miss Martino sang here and there, but before sailing for New York she was able to give her own recital at Majestic Hall.

Here, too, the critics, like those in New York, complimented her on her voice and art. Said Le Figaro: "Miss Martino possesses a charming timbre. Her voice, even and well placed, flows with a lightness and fluidity from a source of fresh modulations. One listens to her with a ravishing interest which the coarser and more voluminous voices do not often procure."

None the less favorable was that of Lyrica: "The concert of Josephine Martino was a song recital of which the great merit was in presenting a program of good taste by someone who knew how to group the classics, some romantics and some moderns with excellent judgment. The voice of Miss Martino, pure and distinguished, was full of delicacy in the group of Schumann, Schubert and Wolf. It was spiritual in the Debussy group and subtly moving in the Liszt. Several American works permitted Miss Martino to show some of her interesting qualities of brilliancy in style."

Miss Martino is under the management of Emilie Sarter.

### Schenk Writes Music for Hampden Production

Elliott Schenk was commissioned by Walter Hampden to write incidental music for his production of Shakespeare's Henry the Fifth. The music includes several choral pieces, as well as calls to arms and other martial numbers. Beside being a composer of much symphonic and chamber music, Elliott Schenk has written a great deal for the theater. His music to The Bluebird was played in New York and on transcontinental tours. He also is known for his compositions for The Piper. The Arrow Maker overture has become a popular concert number, having been played by the Boston Symphony, St. Louis Symphony, the New York Philharmonic at the Lewisohn Stadium, New York, and many other orchestras. A suite from Shakespeare's Tempest also has been heard at numerous symphonic concerts. Incidental music for Twelfth Night, Old Heidelberg, The Immortal Thief and He Who Gets Slapped also has been written by this versatile composer.

### Eva Lovette Holds Musicales-Tea

Eva Whitford Lovette, mezzo soprano, pianist and vocal teacher, and George Dixon Thompson, pianist and pedagogue, gave a short program before the Texas Society of Washington on March 26 in the Roosevelt Hotel ballroom. They also recently appeared before the John Burroughs Parent Teacher Association, in the John Burroughs Auditorium, when Mrs. Lovette included among her songs the aria from Samson and Delilah, Mon coeur s'ouvre a ta voix, and Mr. Thompson the Liszt Hungarian Rhapsody. Another recent engagement for these Washington artists was on March 28 when they gave a program at a literary salon held by the Inter-

national Association of Art and Letters in the ballroom of the Lafayette Hotel.

Mrs. Lovette was the soloist at the recent dedication of the new Brookland Baptist Church. She gave as an offertory solo, Gounod's Oh, Divine Redemer.

On April 1 Mrs. Lovette was hostess at a musicale-tea at the studios of the Lovette School of Music in Washington. Mrs. Lovette was assisted by Mrs. Sheppard, wife of Senator Morris Sheppard, and her mother, Margaret E. Whitford. Guests of honor included Secretary of Labor and Mrs. James J. Davis, Senator Sheppard, Commissioner and Mrs. Edward C. Plummer. The program was given by Mrs. Lovette and Mr. Thompson, who is associated with Mrs. Lovette in her studio work and acts as her accompanist.

### Tenor Offered a Dime for His Services

On his recent recital tour through the Southern States, Charles Stratton was about to leave the Pullman at Rome, Ga., where he was engaged to give a recital at Shorter College. Up the narrow passage came a little old lady, and the tenor, with true Southern chivalry, made room for her to pass out ahead of him. But no, she was not leaving the train; she merely wished to find someone to mail her post-cards at the station. "Let me mail them for you, madam," said Mr. Stratton; so she handed him the cards with a bright new dime glistening on top of them. "But these cards are already stamped," said the tenor. "Oh yes," the dime is the tip," she replied. (He should have kept it.)

### Dance Festival in Memory of Isadora Duncan

Sol Hurok announces a six day classic dance festival in New York during the week of October 8, as a tribute to the art of the late Isadora Duncan. The series, on an elaborate scale, will be given by Irma Duncan and twenty-



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## Music Notes From Coast to Coast

**Altoona, Pa.** The Barker College of Music has just purchased two grand pianos to be installed in its new conservatory.

David William Weir, well known in this city as a musician, died at his home recently from pneumonia. He was a member of the local musicians' union.

The annual sacred concert recently presented at the Temple Beth Israel, under the auspices of the Altoona Music club, attracted a record audience. The theme of the concert was traditional and festal Jewish music. F. B. W.

**Birmingham, Ala.** Under the auspices of the Park and Recreation Board, a Greater Birmingham Festival of Negro Folk Songs and Spirituals was presented in the Municipal Auditorium. It was directed by George L. Johnson, assisted by Prof. M. L. Wilkerson, of the Negro Industrial School. S. DeSole Neal, Director of Recreation in Birmingham, sponsored the idea of presenting this festival. A large audience attended, there being almost as many whites as negroes present, and no one was disappointed, for the Festival revealed a marked progress in the training of negro voices, and good instrumental performers. The negro spirituals and sweet old Southern melodies were sung as only the genuine Southern negro can sing them. More than that, they have a keen sense of rhythm, and this was particularly evident in the playing of the Industrial High School Band, conducted by John Whatley. The Tuggle Institute Band, on the other hand, was a perfect exemplification of noise. They were poorly drilled, and the instruments were not good. But this institution is struggling for existence, and has no money for adequate equipment. All of the soprano soloists sang with ease, clarity, and volume. The carrying power of the negro voice is another one of its astonishing qualities. There were several excellent contraltos. Dolly Brown sang the aria, My Heart at Thy Sweet Voice, with a tone quality that might be envied by a Metropolitan contralto. George Johnson has a fine tenor. A trio of young girls sang Sleepy Time, Ma' Money, and Schubert's Serenade very beautifully. A male quartet from the T. C. I. mines revealed good natural voices that were sadly in need of training. The pianists and accompanists were all good. This festival served to confirm the fact that the negro race has remarkable musical possibilities. A. G.

**Boston, Mass.** (See letter on another page.)

**Buffalo, N. Y.** A fitting climax to the successful and enjoyable season of the Chromatic Club was the artist recital in which the participants were Edna Zahm, a favorite local soprano (Spire pupil) just returned from a period of study with Paul Eisler; Amy Corey Fisher, head of the music department of the Seminary, and Ethyl McMullen, accompanist. Miss Zahm's lovely voice and admirable artistry were shown to fine advantage in Verdi's Pace, pace aria and later in the group of interesting songs in French, Italian and English. Miss McMullen's exemplary accompaniments merited their share in the enthusiastic plaudits of the large audience. Mrs. Fisher's performance of the Grieg sonata, op. 7, was of outstanding excellence, the latter's group of solos winning much praise for her clean-cut, vigorous style in contrast to the delicacy and imaginative beauty of the Pick-Mangiagalli La Danse d'Iraf. She was heartily encored and granted an extra number.

Edna Zahm, Florence Ann Reid and Herbert Jones were the outstanding vocal soloists at the Music Promotion Club concert given in Elmwood Music Hall. Their work was of uniform excellence. Ethyl McMullen and Gertrude C. Peeples, shared in the honors. Ada Stettenbenz and her pupil, Helen Taylor, played several two-piano selections, pleasing the audience. Leo Considine, tenor, and the Stenman trio shared in the program.

John F. Grant, organist and choirmaster of the Church of the Ascension, gave a recital in the Church of the Holy Communion, Ernest Crimi, tenor, assisting.

Harold Fix, organist of Central Park M. E. Church, gave a dedicatory recital on the new organ in the Evangelical Lutheran Church of the Atonement.

Margaret Adsit Barrell, contralto, presented a delightful and unusual program of songs in a recital held in Twentieth Century Hall, the eminent accompanist, Coenraad Bos, assisting at the piano. Harp, flute and strings participated in a group of modern songs, the performers being Marther Gomph, Cecile Steiner, Agnes Milhouse, George Kogler and Edward Hall. A large and fashionable audience of music lovers filled the hall. Mrs. Barrell also participated in a recent Chromatic Club program, presenting old English songs with the accompaniment of strings and piano, by Eva Rautenberg, Agnes Milhouse, Harriet Lewis and Dorothy Hebb, respectively. Miss Rautenberg and Mrs. Milhouse played a sonata for piano and cello by Rachmaninoff giving it a musicianly rendition, which called forth much applause.

Bertha Drescher Allard scored success in her singing for the Forum at Daytona Beach, Fla., recently, the press comments being very commendatory.

The Rubinstein chorus of women's voices, R. Leon Trick director, gave an enjoyable concert in the Statler ballroom, Ethel Stark, piano soloist; Joseph Phillips, baritone; Margaret J. Ferguson, accompanist; Dorothy Hebb, violinist, and Helen Townsend, organist, assisted in the closing number, Seraphic Song (Rubinstein-Gaines) with Joseph Phillips in the solo part. Franz Marie, for chorus arranged by a former Buffalonian, Louis J. Bangert, was worthy of special mention, also Mr. Trick's Song of Autumn. His pupil, Ethel Stark, has grown considerably in musical stature during the last year and deserves credit for her achievements. Joseph Phillips, always a prime favorite, sang the Tannhauser Evening Star aria and offered a group of songs in English, excellently portraying their varied style.

Ilona McLeod, pianist, was the assisting artist at the last of the sonata evenings given by Jan Parvel Wolanek, violinist, and Beth Bowman Wolanek, pianist. The Beethoven op. 90, E flat minor, was the sonata admirably presented by Miss McLeod.

The third concert of the season of the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, was given in Elm-

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## Music Notes From Coast to Coast

(Continued from page 52)

wood Music Hall and had as soloists the Buffalo Choral Club and Arthur King Barnes, baritone. Accompanist for the club was Mrs. Noel Green, and, for the orchestra, Frances Engle Messersmith. The orchestral numbers were well performed, the Choral Club, under the direction of Mr. Cornelissen (in the absence of its conductor, William Benbow) acquitting itself with much credit, especially in the dramatic cantata of Deems Taylor's *The Highwayman*, in which Mr. Barnes and Pearl Kummer sang the solo parts. A well pleased audience vigorously applauded the varied program.

Earl Laros, pianist and conductor of the Scranton Symphony Orchestra, was soloist and guest conductor of the concert of the Buffalo Symphony Orchestra held in Elmwood Music Hall. In the Rimsky-Korsakoff concerto Mr. Laros won much favor for his refined musicianly interpretation. The orchestra's playing of the Haydn symphony No. 12, and the composition *Hollandia* by Mr. Cornelissen, under his direction, were greatly enjoyed and applauded by the audience.

Gounod's *Redemption* was given by the First Presbyterian Church choir at a vesper service under the direction of Clara Foss Wallace, organist, the quartet comprising Florence Ralston, Edith Weyforth, Kenneth Hines and Norman Lucas, and chorus, assisted by Marion Burr, baritone, Malcolm Brock, tenor, and Harriet Keating, alto. The entire presentation was of exceptional merit, soloists and chorus giving of their best, the orchestral effects obtained on the organ by Mrs. Wallace being admirable and musicianly.

H. L. M.

Chicago, Ill. (See letter on another page.)

**Cincinnati, Ohio.** The high spot of the month's musical events was the concert by Walter Damrosch and the New York Symphony Orchestra. This was brought to Cincinnati by J. H. Thuman, and long before the concert the S. R. O. sign had to be hung out. Thunderous applause greeted Dr. Damrosch and followed his superb readings of an all-Wagner program, one such as only this master could select and present. The soloist was Grace Divine, a charming young American singer, who made her Cincinnati debut previously when she was presented in a concert under the auspices of the St. John's Choir.

This St. John's Choir, of which John A. Hoffmann is the director, has been very successful in presenting artists in a series of Sunday Afternoon Musicales. For the first it offered the Cherniavsky Trio in a beautiful program exquisitely played. The second concert presented Grace Divine and Daniel Ericourt, French pianist, in a lovely program.

The last of the Artist's Series presented three outstanding artists, Harold Bauer, Jacques Thibaud, and Pablo Casals.

Marion Talley gave her second concert in Music Hall, her program showing a great change from the music selected for her Cincinnati debut. It was interesting to note that this young singer's middle register is becoming rather luscious.

The Cincinnati Symphony Orchestra presented Gabriowitz and Casals in the month's program, but the outstanding feature was the return of Fritz Reiner to his own orchestra.

The Matinee Musicale presented Frederick Baer, in his Cincinnati debut, winning much approbation.

Perhaps the only organization of its kind to turn impresario, the Clifton Junior Club presented three young artists in a program of outstanding merit: Blanch Brant, and Rosa Levit, two young piano pupils of Mieczyslaw Munz, who play two-piano numbers with a remarkable feeling for rhythm, interpretation and feeling. Their co-artist on this program was Robert Bernstein, a violinist of great promise and pupil of Robert Perutz.

A member of the past six seasons of the Cincinnati Zoo Opera Company, Louis Johnen gave a recital of baritone songs that was most pleasing. He also presented some lovely new songs by Cincinnatians, of which, one by Lillian Tyler Plogstedt was most delightful.

The Cincinnati Conservatory of Music Orchestra gave a gala concert in Emery Auditorium, the occasion being a first performance of Howard Hanson's *Lux Aeterna*. Rudolph Thomas conducted with his usual fine musicianship and the concert will long remain in the memory.

M. D.

### CINCINNATI COLLEGE OF MUSIC NOTES

The College of Music Theater Workshop delved into serious drama when two religious plays by Erna Kruckemeyer were presented under the direction of John R. Froome, Jr., in whose playwriting class the religious dramas were developed. The plays are based upon biblical texts and episodes relating to the Judgment of Pilate and the Resurrection. The author has titled the first play, *What Would You Have Me Do With Him?* and it was given an impressive performance by Evans De Camp, as Pilate; Carl Cramer, as Judas; Betty Mason, as the Magdalene; Namova Nagel, as Procula; Winslow Bell and Howard Bagley, as the Jewish Elders; Walter Weidenbacher, Cecil Hartzell and Eugene Fromm, as Roman Soldiers; and Evelyn Busch, as Jairus' daughter. The second play, *The Mother of Her Son*, requires five participants. Catherine Todd appeared as Mary, Vola Cook as Esther, John Ritzi as Joseph, Nancy Poe Ward as David, and Tom Clifton as a soldier. Incidental organ music, especially arranged, was contributed by Reba Robertson.

The prospectus announcing the fiftieth annual summer school at the College of Music of Cincinnati has just been issued, naming a six weeks' term of intensive study under master teachers in all departments, from June 18 to July 28. Special attention is directed to the work in the public school music department under direction of Sarah Yancey Cline, arranged primarily for vocal and instrumental supervisors as well as beginners and advanced students, all of whom may earn liberal credits toward degree honors.

Italo Picchi, head of the opera department of the College, has signed a contract to appear again with the Zoo Opera Company the coming summer. Incidentally Mr. Picchi is preparing his own students for an exhibition of talent.

(Continued on page 56)

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## Corleen Wells Singing in the East

Corleen Wells, a California artist who recently arrived in New York, has created a very favorable impression in the short time that she has been here and appeared in concert in the New England states.

It was at the suggestion of Louis Graveure, baritone, who now is appearing as tenor, that Miss Wells should locate in New York City. Upon one of Mr. Graveure's visits to Los Angeles last summer, he was quoted as stating that Miss Wells possessed one of the most beautiful soprano voices that he had heard in a long time, a voice that would create a sensation in the artists' colony of the big city. During the first week after Miss Wells' arrival in New York, she was selected as one of the soprano soloists at the Brick Presbyterian Church, where Dr. Clarence Dickenson is organist and choir master, and since that time she has fulfilled many concert and oratorio engagements in the East. Among her recent engagements were appearances in The Messiah,



CORLEEN WELLS

Elijah, Bach's Passion and The Atonement in New York City; Haydn's Creation at New London, Conn.; the Creation with the Flushing Oratorio Society, and the Seven Last Words by Dubois, with the Brockton Choral Society in Brockton, Mass., on Good Friday, at which time the other soloists were Richard Crooks, tenor, and Alexander Kisselburgh, baritone. Miss Wells has been engaged to sing the role of Margherita in Gounod's Faust at the Keene, N. H., Spring Festival on May 24.

## Geraldine Samson in Novel Entertainment

Geraldine Samson, a pupil of Oscar Saenger, is achieving unusual success with the presentation of what she calls "An Entertainment for Children and Grown-Ups." The following are some of the engagements she has filled this season: November 17, Parent-Teachers' Association, Wingham; December 27, The Claremor, Keewaydin Camps; January 28, The Jumel School, New York City; February 9, Portsmouth, Ohio, Parent-Teachers' Association; 10, Portsmouth, Ohio; 17, Washington Court House, Ohio. All the critics speak in the highest terms of her performances. The Washington Herald says of her: "It is an extremely difficult thing to put on such a program, and Miss Samson met its demands in every way—graceful stage presence, effective costuming, clever acting, and a voice which will carry the young artist far, even without the aid of her other unusual gifts." The Portsmouth Daily Times says: "Her small listeners soon entered into the spirit of 'Traveling,' and repeatedly asked for more. With beautiful costumes, dancing, monologues and singing, it was difficult to realize that it was not a child playing with her friends, so closely was the bond established between the artist and her youthful audience."

## Stuart Gracey's American Debut

Stuart Gracey, ex-football star of the University of Rochester and later a newspaper writer for the Paris Herald and Geneva Daily Times, was scheduled to make his American debut at a concert of the Lyric Club in Newark on April 18. This marked his first concert since his return from Europe six weeks ago, where he had been singing for two years in Italy, making his operatic debut in Pagliacci in Naples in 1926.

Before taking up singing as a career, Mr. Gracey was also a semi-professional baseball player in western New York and a swimming instructor at Sands Point Casino, Port Washington, L. I. He was chosen for the Eastman School of Music operatic project at Rochester, abandoning his athletics for music.

## Ada Sari Leaves for Europe

The Polish coloratura soprano, Ada Sari, who recently gave a recital at Carnegie Hall, New York, and just sailed for Europe to fill several engagements, will return to America in October under the management of Richard Copley.

## McQuhae for Hightstown Festival

Allen McQuhae will be one of the two artists to be heard at the Hightstown N. J., Festival, given annually by the Peddie School. The boys' band, glee club and orchestra will also participate.

## Rosenthal Engaged by Symphony Orchestra

Moriz Rosenthal, pianist, will be the soloist at the Pittsburgh Symphony Orchestral concert, April 22. He will play the Liszt E flat concerto and a group of piano solos.

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They are unexcelled in beauty of tone.  
Most sincerely,  
(Signed) MARY MELLISH.



### Henry Clancy Well Liked Over Radio

Henry Clancy's recent recital at the State Teachers College in Fredericksburg, Va., inspired the critic of the Fredericksburg Free Lance Star to write in part as follows: "Henry Clancy, poised, elegant, yet free and gracious in stage manner, can easily lay claim to a superb tenor voice whose perfect quality was marvelously sustained in every number offered." Mr. Clancy's appearance in Warren, Pa., brought him equally high praise, the Tribune critic noting that "The concert given last night was one of the most interesting and pleasing that has been presented in Warren. Mr. Clancy displayed an unusual sense of appreciation to the dramatic numbers he presented, and a clear pleasing voice in the quieter themes. His remarkably clear enunciation, in all his songs, added greatly to the enjoyment of the evening. Mr. Clancy possesses a rich, colorful tenor voice, and throughout the entire program interpreted each song in the most acceptable manner." In the Warren Evening Times, his success was recorded as follows: "Henry Clancy Exceeds All Anticipation in His Pleasing Numbers (headline)." Mr. Clancy immediately caught the attention of his audience and held it. He was paid the highest tribute possible for an audience to pay an artist."

Following a broadcast over WGX in Schenectady, N. Y., in December, Mr. Clancy was engaged for six more appearances. In writing to Walter Anderson, Mr. Clancy's manager, Louis E. Dean, the program director of that station, had the following to say: "We have heard no more beautiful lyric tenor voice over the radio than Mr. Clancy's. He has 'gone over big' with the entire WGX staff—personally as well as vocally—and we all look forward with pleasure from one of his visits to the next. I feel obliged to you, Mr. Anderson, for calling our attention to this artist."

### Mary Miller Mount Active as Artist and Teacher

Mary Miller Mount, pianist and accompanist, was at the piano for Rosemary Albert, dramatic soprano, when she gave a song recital in the Academy of Music Foyer, Philadelphia, on April 17. April 24 will find Mrs. Mount appearing at a private musicale. May 3 she will play for David

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H. Miller, tenor, in Witherspoon Hall, and on May 8 she will accompany Reba Patton, soprano, in recital at the Academy of Music Foyer. In addition to her concert work, Mrs. Mount is active as teacher and coach. Elwood Weiser, baritone, gave a successful recital on March 9 in Holmesburg, Pa., the entire program for which was prepared with Mrs. Mount. David Miller, tenor, and Mae Mackie, mezzo contralto, are preparing a program with Mrs. Mount which they will present in Witherspoon Hall. Victor Crandall, another Mount artist, is studio accompanist for H. Scott. On April 10 he appeared as accompanist at the Penn Athletic Club and on the 12th at the City Club for two artists from the Pennsylvania Opera Company. Florence Anson, also a Mount artist, has a class of forty pupils in Lansdale, Pa., and is accompanist for the Lansdale Choral Society.

### The Training of Vocal Speech

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Vocal Speech is not a discovery of the modern art in teaching. It has been employed by the greatest masters of singing in placing or restoring voices and developing artistic expression. Correct diction has been considered at all times a great help in singing—so much so that we still use the traditional saying: *Chi ben parla ben canta*. . . . He who speaks well sings well, which is an absolute fact. In singing we express all the different sentiments of love, hate, joy, sorrow, enthusiasm, fear, hope, etc., that we express in speaking. In speaking we modify our voice to all shades of tones and force either high or low, loud or soft, as we do in singing.

The natural change of shape of the facial expression, which accompanies the sentiment that we express in speaking, also changes the quality and color of the voice. One cannot produce a harsh or sad tone with a smiling facial expression, or a lovely sweet tone with a grim expression. In speaking, we all make these different changes with a natural impulse. In singing, we may have the same change of expression when the emission of the voice and diction synchronize, making one similar emission without interference; that is, when the free emission of the voice is not interfered with or spoiled by a faulty, poor, diction.

It is a well known fact that a correct, efficient, artistic diction can greatly help a poor emission of voice, while poor diction can cause great harm even to a well trained voice. The voice may lose all its good quality, becoming unexpressive, by the great difficulty of enunciating or singing certain words.

It very often happens that vocal students, and artists as well, insist on trying to correct some of their shortcomings

in tone production, while in reality all they need is to improve their diction. It is a common belief among singers that when a person sings in his native language he does not need any special training in diction. This theory is absolutely wrong and a great mistake, because everyone has faults in speaking and all of those faults are magnified in singing.

With an intelligent study of diction one succeeds in understanding better the expansion and relaxation of the breath, and the great difference between the increasing intensity of accent, obtained by the force of diction, and the increasing intensity obtained by an exhausting over-amount of breath. Also one understands better the natural support of the breath instead of the muscular holding back of it. With this knowledge, singing becomes almost as easy as speaking.

### Gershkovitch to Give Orchestra Concert in New York

Jacques Gershkovitch, who is to give an orchestra concert at Town Hall on April 26, assisted by Joseph Yasser, organist, is a native of Irkutsk, Siberia. He received his education chiefly under Rimsky-Korsakoff in Petrograd and later studied, with Glazunoff and Tcherpine. In 1913 he was graduated with the highest honors conferred by the Petrograd Conservatory and was awarded the Schubert scholarship for study in Germany. This opportunity permitted him to place himself under the guidance of Arthur Nikisch in Germany, where he perfected himself as conductor.

During the war he held a commission in the Imperial Russian army as conductor of one of Russia's leading orchestras, which played throughout Siberia from Irkutsk to Vladivostok. For three years Mr. Gershkovitch kept it intact, even after the revolution, so great was its popularity under his leadership. Subsequently conditions in Russia became such that it was impossible to continue the organization, and Mr. Gershkovitch, after completing a tour as assistant musical director for Anna Pavlova, which extended from Japan to Manila, took up his residence in Tokio, where he conducted the symphony orchestra until the memorable earthquake.

Since his arrival in America Mr. Gershkovitch has been guest conductor with the Portland and San Francisco orchestras. He has also had his own symphony orchestra.



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"Alton Jones, pianist, gave a recital of enjoyable length in the Town Hall last evening. Mr. Jones' manner at the keyboard was unaffected, his playing accomplished with ease and flexibility and above all he maintained a musical tone of distinct clarity. The Handel Suite received a scholarly treatment, free from petty embellishments and superficial flourish. The Brahms Sonata expanded in a reading of considerable breadth, the opening allegro movement being particularly notable. In the final Liszt group the listener was brought to a full realization of Mr. Jones' artistic and subtle employment of dynamics, and that highly commendable quality—mellow tone, wrought from interpretations of effortless clarity and the purity of a well molded technique. The pianist's following was out in full force and the abundant applause was for once not without understandable motivation." (N. Y. Sun.)

"Alton Jones, pianist, attracted a well-filled house at the Town Hall last evening for his recital from four composers of musical and pianistic appeal. He appeared at good advantage in the Brahms sonata, as clear as it was forceful in musically exposition." (N. Y. Times.)

"The Brahms sonata went with fire and dash, and in the slow movement there was some excellent, expressive treatment of the composer's inspiration. Of technique and musical intelligence Mr. Jones seems to have ample resource for the tasks that he set himself and the audience rewarded his interpretation with spontaneous and continued applause." (N. Y. Telegram.)

"Proved himself a pianist who is technically competent and musically sympathetic. The audience was large and encouragingly attentive." (N. Y. Herald-Tribune.)

"Mr. Jones was provided with technical resources sufficient to cope with the intricacies of the exacting 'Mazepa,' one of the towering 'Transcendental Etudes' of Liszt, and he brilliantly attacked the strenuous flights of octaves that decorate the bass of the same master's 'Sposalizio.'" (New York Evening World.)

"Presented a program that called for sound ideas and technical competency, which he unquestionably possesses. The Liszt program was his finest section. In the familiar 'Waldesrauschen' he presented new ideas, found new color and nuances. The 'Mazepa' exhibited his rare technique; it is a real medium for his particular art." (N. Y. Morning Telegraph.)

"Certainly an adept musician. He has a caressing touch and a tone of pleasant fullness." (N. Y. World.)

"Has made stable his position among the younger pianists and has won notable public favor and critical sanction. Two distinctive attributes of his artistry—his mental grasp and technical clarity—were advantageously made manifest in the exposition of the Brahms sonata and in the spirited version of the Liszt pieces." (Brooklyn Standard Union.)

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## Music Notes From Coast to Coast

(Continued from page 53)

**Cleveland, Ohio.** The last afternoon Fortnightly Musical Club concert of the season was given in the ballroom of Hotel Statler. Of chief interest was the group of songs by C. B. Macklin, music critic of the Cleveland Press, who accompanied the soloist, Alice Shaw Duggan. The songs are part of a cycle called In Memoriam and are entitled In Vain, Come Brave Come Maiden, and The Harp of Love. Ida Engle and Thelma Merner played Mozart's sonata in D, on two pianos; Garda Metcalf Colvin sang Manning's Sketches of Paris (with Rita True at the piano); Ward Lewis' Sextet, A Mexican Woman, was sung by Mrs. E. J. Erisman, Emma Johnstone Wise, and Helen Schuele, sopranos; Charlotte Murphy, Doris Howe and Loretta Mizer, contraltos, with Parker Bailey at the piano.

For his recent program Edwin Arthur Kraft, organist at Trinity Cathedral, chose Gordon B. Nevin's Sonata Tripartite, Bingham's Roulade, Hollins' Spring Song, and numbers by Rimsky-Korsakoff, Seely, Johnson and Cellier. He was assisted by Plummer Giffin, basso, who sang Confutatis Maledictis from Verdi's Requiem, and Henschel's Resurrection.

Each year Pergolesi's Stabat Mater is given Good Friday night at the Museum of Art. This year it was played by Arthur W. Quimby, organist, and sung by Hazel Lawrence, soprano; Marie Simmelink Kraft, contralto, and a double quartet of women's voices. E. C.

**Denver, Col.** The sixty-first chamber music concert of the Denver String Quartet, Horace Tureman director, took place at the home of Mrs. Leonora Bosworth. The program included the Schubert quartet in E flat, op. 125, and the Dvorak quartet in G major, op. 106. T.

**Greely, Col.** The combined orchestras of The Greely Philharmonic and University of Denver recently gave two concerts with J. DeForest Cline conductor. The Schubert Rosamunde Overture and Unfinished Symphony appeared on both programs. In the first, Samuel West, basso, was the soloist, and, in the second, Myrna Louise Sydnor, violinist, interpreted two selections with orchestral accompaniment. V.

**Louisburg, N. C.** Ruth E. French and Evalina Terry, from the musical faculty of Louisburg College, gave a piano-violin sonata in the College Music Hall. They interpreted, interestingly and capably, sonatas by Tartini, Beethoven and Cesar Franck.

Stella J. Mohn, director of voice; Harriet May Crenshaw, director of piano; Ruth French, teacher of piano; Evalina Terry, teacher of violin, and Carlotta Mitchell, teacher of expression, presented their pupils in recital.

The organ pupils of Harriet May Crenshaw, assisted by the stringed instrument pupils of Evalina Terry, gave an interesting recital at the First Methodist Church. H. M. C.

**Miami, Fla.** The Chamber Music Society of the University of Miami presented the University artists' Trio (Arnold Volpe, violinist; Walter Grossman, cellist; and Hannah Spiro Asher, pianist) at the Hotel Roney Plaza, in its fourth concert. The trio was assisted by Thomas Dunham, baritone; Jane French, violinist, and Katherine Michelsen, pianist. Over two hundred of Greater Miami's prominent music lovers have become members of the Society and welcome the opportunity to hear and know the finest of chamber music under the direction of Arnold Volpe. This splendid organization demonstrates what a university means to any community. W.

**Omaha, Neb.** The Tuesday Musical Club presented Percy Grainger in a piano recital in the Knights of Columbus Auditorium. The program contained the Bach D minor Toccata and Fugue, the Chopin B flat minor sonata, and modern pieces by the pianist himself and other composers.

The Nebraska Music Teachers' Association convened in Omaha, holding its various functions in the spacious quarters of the First Central Congregational Church. Again this year the activities of the association centered around a series of "master classes" conducted by well known artists, those chosen for the occasion being Charles Galloway, organ; Herbert Miller, voice; Rudolph Ganz, piano; Leon Sametini, violin; Louis Victor Saar, theory, and Sandor Harmati for a lecture on orchestration. Special features of the convention were an organ lecture recital by Charles Galloway, a program of original compositions by Louis Victor Saar, assisted by Herbert Miller, baritone, and the annual dinner, at which G. H. Simms officiated as toastmaster. Mr. Ganz elucidated points in his lecture by masterly performances of Beethoven's Moonlight Sonata and a number of Debussy's Preludes; Mr. Miller likewise illustrated various styles of composition by singing a short program of songs, and Mr. Sametini clarified points in his discourse by some beautiful violin playing. Officers of the association for the past years were: Robert Cuscaden, president; Emily Cleve Gregerson, vice-president; Ena Ballantine, secretary-treasurer.

Interest in the most recent program of the Omaha Symphony Orchestra, of which Sandor Harmati is conductor, was heightened by the presence of Howard Hanson a composer and guest conductor; of Rudolph Ganz as soloist and of many visiting members of the Nebraska Music Teachers' Association. Beethoven's Pastoral symphony was read by conductor Harmati with a keen sense of its poetic and romantic values. Dr. Hanson's Nordic Symphony, with the composer conducting, made a distinctly favorable impression, and its close was the signal for a prolonged demonstration. Tchaikowsky's piano concerto in B flat minor received at the hands of Rudolph Ganz a big, virile and exciting performance, one in which thrilling climaxes alternated with moments of great lyric beauty. The admirably modulated background, provided by the orchestra and Mr. Harmati, deserves special mention. J. P. D.

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## Music Notes From Coast to Coast

(Continued from page 56)

**Portland, Ore.** Operatic Portland assembled again at the Public Auditorium to hear the Chicago Civic Opera Company. With the same artists and orchestra that charm Chicago music lovers, the company played Aida, Snow Maiden, Resurrection and Il Trovatore. It was a brilliant season. Snow Maiden drew the largest audience.

Sigrid Onegin, contralto, appearing under the management of Steers & Coman, was given a royal reception at the Public Auditorium. Franz Dorfmueller furnished artistic accompaniments. There was a large audience.

Harold Bauer, pianist, booked by Steers & Coman, appeared before a large and enthusiastic crowd at the Public Auditorium. He opened with Bach's suite in A minor, continuing with Couperin's Les Carillons de Cythere, Scarlatti's sonata in A major and Brahms' sonata in F minor. As usual, Mr. Bauer's auditors were loath to let him go.

Rosario Mora, under the direction of Ruth Creed, gave a delightful program of Spanish dances in the Little Theater, new Studio Building. She was ably assisted by Mrs. Thomas Carrick Burke, pianist, and Edouard Hurlimann, violinist.

Participants in the Chloë Nero series of twenty concerts have been Daisy Wood Hildreth, composer-pianist; Florence Beeler, contralto; Margaret Lang, violinist; Milan Lusk, violinist, and J. R. Hutchison, accompanist.

Mrs. M. Donald Spencer, manager of the Portland Symphony Orchestra, is in New York City, where she has been visiting Mr. and Mrs. Yeatman Griffith and attending the symphony concerts.

The Oregon Music Teachers' Association will hold its annual convention at Medford, Ore., May 21 and 22.

J. R. O.

**Rochester, N. Y.** Warren Gehrken's third organ recital at St. Paul's P. E. Church was most interesting, containing standard works by classic and modern Europeans, as well as the Americans, Stebbins, Yon, and Gehrken's own prelude and fugue in D minor. Interest in the new organ was manifested by the large attendance at these recitals.

R.

**Rock Island, Ill.** Lilian Carpenter, New York organist, played an interesting program in the Augustana College chapel, under the auspices of the Tri-City Organists' Club. Much interest was shown in the mastery of the intricacies of the pipe organ and her excellent technique. Her playing of the Bach Prelude and Fugue in A minor was exquisitely done.

Charlotte Anderson Warren, teacher of voice at the Musical and Dramatic Art Studios, presented a pupil of much promise, Mildred Colman of Davenport, Ia. Possessing a beautiful lyric-coloratura soprano, she surprised and de-

lighted her audience. Much finish was shown after so short a time of study, that of three years. Claire Paarmann, Davenport cellist, ably assisted.

The choir of Central Presbyterian Church presented an interesting program given over to the study of the music of Mendelssohn. The composer's Thy Messengers, from the St. Paul; It is Enough, O Rest in the Lord, Hear My Prayer, If With All Your Hearts (from Elijah) and I Waited for the Lord (from Hymn of Praise) were the choral numbers given. Kathrine Moore at the organ and Eulalia Herrmann at the piano, played the middle movements from two of his concertos.

Woodland Echoes was the topic for the program presented by the Rock Island Music Club.

Sixty youthful musicians, nearly all of whom are in their teens, members of the newly organized Tri-City Civic Orchestra, a junior branch of the Tri-City Symphony Orchestra, made their first official debut in the auditorium of Augustana College, Rock Island, under the direction of Ludwig Becker, and delighted a large audience with their competent rendering of difficult musical numbers. The general community representation of the organization is one of wide radius, thirty-five members coming from Davenport, ten from Rock Island, eleven from Moline, and one each from Reynolds, Coal Valley, Clinton and Muscatine.

The combined orchestra—the Tri-City Symphony and the Civic Orchestra—gave a good program before a large, enthusiastic audience. They delighted their listeners with the volume and improvement of tone quality. Two members of the junior music group were the soloists for the afternoons. Herbert Silverstein, a lad in his teens, played the violin concerto in E minor by Mendelssohn. He covered himself with glory with his clean technique and sweet tone. The other member appearing was Helen Luechtenberg, harpist. Although unaccustomed to public appearances she played the solo part in the Pensées d'Armour very creditably.

N. S. F.

**San Antonio, Tex.** Stell Andersen and Silvio Sciolti were presented in a two-piano recital by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, in the fourth and last musicale-tea of the season. Mrs. Walter Walthall is chairman, and Mrs. Leonard Brown vice-chairman of the teas. The program opened with an exquisite rendition of the double concerto in E flat by Mozart (adapted by Louis Victor Saar). Each player is a splendid complement to the other; phrasing, dynamics, and interpretation seemed governed by perfect exemplification of two-piano work. Each also contributed a solo group. An encore was necessary after the first number and at the close of the program three encores had to be given before the audience would leave.

Mrs. F. L. Carson arranged a program of American music for the music department of the Woman's Club. The participants were Josef Baroe, baritone, who sang a group of early American numbers, accompanied by Hugh McAmis; Mrs. H. L. Matthews, soprano, accompanied by Mrs. Henry Gazley; Ira Mae Nethery, harpist, and Ethyl Neal Matthews, reader.

Alice Redland, from Minneapolis, who is spending the winter in San Antonio, was the guest soloist at one of the week-day organ recitals in the municipal auditorium recently.

Frederic Capizza, baritone, appeared in recital recently, presenting an interesting program of German songs. Each song was given a musicianly and authoritative interpretation, as Mr. Capizza is a native of Germany. Mrs. Eugene Staffel played well the taxing accompaniments to the very difficult songs.

Mrs. S. W.

**San Francisco, Cal.** The London String Quartet, long a favorite here, made its only San Francisco appearance of the season, at Scottish Rite Hall, under the management of the Wolfsohn Musical Bureau of New York, Inc. How highly it is esteemed in local musical circles was evidenced by the fact that the large hall was nearly full. The playing of this organization is too well known here to dwell at length upon its artistic assets.

Horace Britt, an outstanding authority among cellists and a musician who enjoys tremendous popularity in this section of the country, gave a recital at Scottish Rite Hall under the management of Selby C. Oppenheimer, assisted by Gyula Ormay, pianist. The cellist's entire performance was characterized by perfection of technical equipment, supported by musicianship of calibre and a beauty of tone.

Lillian Hoffmeyer, contralto, and Henrik Gjerdrum, pianist, were heard in a joint concert, the program being devoted to Scandinavian music.

A program, highly artistic, refreshing and entertaining, was presented by The Throstles, in the Norman Room of the Fairmont Hotel, under the management of Alice Seckels. The Throstles, as they call themselves, consist of three young San Francisco singers, Anna Young, Patricia Morbio and Dorothy Crawford, who conceived the idea of putting together a program of old fashioned songs of various description, which, in dainty and colorful costumes, they sing in a charming and attractive manner.

Mrs. Zay Rector Bevit has returned from several months' absence in the Northwest where she has spread the gospel of her successful educational method, Piano Playing by Harmony Diagrams, with gratifying success. Mrs. Bevit is continuing her educational work here and is achieving remarkable results with the young folks.

Alda Astori, pianist, gave a program including Scarlatti, Chopin, Schumann and Granados compositions.

Alfred Hertz brought to a close the season of the San Francisco Symphony Orchestra with a glorious program, including Salome's Dance from Strauss' Salome, the Tone Poem, Ein Heldenleben, Strauss, and Mozart's Symphony in G minor. The consensus of opinion is that this has been the most thrilling and magnificent series of concerts in the history of the symphony orchestra. Mr. Hertz' audience expressed its approval of the work accomplished by him and the orchestra during the past year with prolonged applause and numerous floral gifts. The great moments of the concert were naturally the tone poem which is among Hertz' finest achievements. He made the orchestra sing and glow; he summoned from the instruments matchless beauty of tone, fine shades of nuance, savoury of phrasing and that subtle sense of completeness due to his minute and searching analysis of melodic detail, no matter how insignificant.

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# SIGMA ALPHA IOTA

Greek letter organizations have been a forceful factor in the student life throughout the country for the past fifty years, but the development of the professional groups has been more recent.

In the last quarter of a century there have been seven women's national organizations established in the music profession alone. Sigma Alpha Iota was the first to organize, founded June 12, 1903, at the University School of Music, at Ann Arbor, Mich., and incorporated under the laws of the State of Michigan in 1904. The national silver jubilee will take place in June, at the convention to be held in Ithaca, N. Y., but each chapter of the Fraternity is also celebrating the event in a fitting manner during this school year.

Sigma Alpha Iota is a professional musician's fraternity for women. In its desire to be an organization of achievement for the betterment of musical conditions, it has crystallized its purposes and desires into aims and ideals toward which the organization as a whole is working. The object of the Fraternity has been to organize groups to uphold the highest ideals of a musical education; to raise the standard of productive musical work among the women students; to form bodies of representative women who would by their influence and their musical interest further the development of music in America and assist in the development of a stronger bond of musical interest and understanding between foreign countries and America; to give moral and material aid to its members and develop loyalty to the Alma Mater of each group.

The members of the National Executive Board are: Pres-

ident, Hazel Ritchey, Lincoln, Neb.; Vice-President, Christine Penn, Boston, Mass.; Secretary, Mrs. J. T. Quinlan, Portland, Ore.; Treasurer, Edna Hebel, Chicago, Ill.; Chaplain, Lucia T. Murphy, Chicago, Ill.; Editor, Mrs. Clarence Sale, Oklahoma City, Okla.; and nine Province Presidents, Frances Locher, Detroit, Mich.; Mrs. Bernard R. Batty, Indianapolis, Ind.; Mrs. N. S. Knapp, Evanston, Ill.; Mrs. J. A. Jardine, Fargo, N. Dak.; Helen Blaine, Kansas City, Mo.; Lillian Speakman, Ithaca, N. Y.; Elizabeth Ruppeck, Los Angeles, Cal., and Jennie F. W. Johnson, Moscow, Idaho.

In 1921 the Fraternity established a National Endowment Fund which is being developed by contributions from the membership. A national Student Aid Fund works out the same plan used by many of the local chapters. In 1926-27 over \$6,000 was given and loaned to worthy students through this plan. It has also established a permanent prize with the Contest Committee of the National Federation of Music Clubs, with which it is affiliated.

The Fraternity built and maintains the Pan's Cottage at the MacDowell Colony, at Peterboro, N. H. Mrs. Edward MacDowell is a member of Sigma Alpha Iota, and by her example of self-sacrifice for the good of a worthy cause has been a great inspiration to its members.

The Fraternity has been conservative in its growth and now has fifty active and eighteen Alumnae Chapters. Many of the most prominent international artists are numbered among its members: Florence Austral, Merle Alcock, Lucrezia Bori, Clara Butt, Ina Bourskaya, Julia Claussen, Florence Easton, Olive Fremstad, Amelita Galli-Curci,

Dusolina Giannini, Frieda Hempel, Florence Hinkle Witherspoon, Louise Homer, Myra Hess, Maria Jeritz, Caroline Lazzari, Florence Macbeth, Edith Mason, Marguerite Matzenauer, Yolanda Mero, Christine Miller, Erika Morini, May Mukle, Claudia Muzio, Luella Melius, Rosa Raisa, Corinne Rider-Kelsey, Julie Rive-King, Olga Samaroff, Marcella Sembrich, Janet Spencer, Gertrude May Stein, and four American composers, Gertrude Ross, Mary Turner Salter, Harriet Ware and Mana-Zucca.

During the past year the Fraternity has received many honors through the achievements of its membership: Hazel Hallet of Boston, won in the young artist's contest, and Ocie Higgins, of Indianapolis, won in the student contest of the National Federation of Music Clubs; Agnes Davis was given an award in the Atwater-Kent Audition; Sigma Theta chapter was the first organization in the Eastman School of Music to receive scholarship recognition; four members of Kappa Chapter were selected for Pi Kappa Lambda honors. It is the National Honorary Music Society established in Music Schools.

The official magazine of the Fraternity, Pan Pipes, has just published its Anniversary issue, which covers a complete history of the organization since its inception.

Plans are well under way for a permanent Clubhouse in Chicago and headquarters have been established at the Barbizon Hotel in New York City, where a tea was recently given for all Honorary Members in the city, with the New York Alumnae Chapter as hostess.

Sigma Alpha Iota has never entered upon such an extensive program in its history, as the one set before it at present. It is the ambition of the Fraternity to be actually constructive and beneficial to each member. In a selected group such as this there are additional reasons for maintaining high standards among fellow students, obligations are always greater as privileges increase. While recounting the material growth of the organization one must not overlook the spiritual growth. The experiences of the years have endowed every loyal member of the Fraternity with an enriched life—fuller and richer because of membership in the Fraternity; every member goes forth into the world better prepared to render a noble service to mankind and the cause of Music.



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**England's Pianistic Twins**

Two of England's most successful pianists are Ethel Bartlett and Rae Robertson, who, after winning enviable success individually are now achieving triumphs together. They are both almost purely British products and artists of whom their country can well be proud.

Ethel Bartlett was born and educated in London. A winner of the Associated Board Scholarship, she studied at the Royal Academy of Music with Frederick Moore and Tobias Matthay. Later she had some lessons with Artur



Raphael photo

ETHEL BARTLETT and RAE ROBERTSON

whose two-piano recitals have won them immediate success wherever they have appeared. Ethel Bartlett is considered one of the most beautiful women in England.

Schnabel in Berlin. She appeared successfully in London and the British Isles as soloist, but also specialized in chamber music, achieving considerable reputation as a harpsichord player. She has played at the Queen's Hall Promenade Concerts and most of the provincial cities.

Laura Knight, England's leading woman artist who was recently elected an Associate of the Royal Academy, considers Ethel Bartlett to be one of the most beautiful women in England, and portraits of the pianist by various artists have been exhibited at the Royal Academy Exhibitions for four successive years.

Rae Robertson, on the other hand, is from the north. Born near Inverness, in Scotland, he studied with Philip Halstead, Edinburgh, while preparing for his M. A. degree at Edinburgh University. He won the Bucher Scholarship for Music and then also went to the Royal Academy of Music in London, under Tobias Matthay. He served three years in the army during the war and was wounded twice, fortunately not seriously enough to affect his playing.

He also has appeared as soloist in London and the British Isles, playing at the Promenade Concerts in the Queen's Hall, in Bournemouth, Edinburgh, etc., while both he and Ethel Bartlett have both broadcasted extensively. Robertson toured as pianist with the Russian Ballet in 1920, and later appeared at the Savoy Theater, London, as pianist to Mme. Karsavina in Barrie's *Truth about the Russian Dances*.

Ethel Bartlett and Rae Robertson married in 1923 and began two-piano work, at first without serious thoughts of specializing. Their first joint recital took place in 1925 and was an instantaneous success. Since then they have appeared together at the Queen's Hall and toured Great Britain and Ireland several times. They made their first European tour in 1927, winning high praise wherever they appeared, while an immediate re-engagement for a tour in Holland followed their concerts there. On one occasion they flew to Holland to fulfill an engagement at The Hague at which the English ambassador and his wife were present.

The following extracts from various papers give an idea of the esteem in which they are held:

"Their ensemble came as near perfection as would seem humanly possible."—Daily Telegraph (London).

"Amongst the several exponents of the art of playing two-piano duets, none are better, and few are as good."—The Times (London).

"A technical and musical consonance such as is rarely met with."—Tageblatt (Berlin).

"I have never heard so superlative a psychic unity."—Het Vaderland (The Hague).

"The concert was the surprise of the season . . . a continuous delight."—Handelsblad (Amsterdam).

**The Metropolitan's Brilliant Season**

The list of operas given by the Metropolitan Opera Company in New York for the season just terminated reveals the following facts:

Wagner was the composer most played, with nine operas, having thirty performances; next to Wagner was Puccini, with seven operas and thirty-one performances; five Verdi operas were given in twenty performances. No other composer had more than one work in the repertory except Gounod, with two operas in eight performances. The largest number of individual performances was scored by Humperdinck's *Haensel and Gretel*, with eight performances; next to this was *Tosca* with seven performances. Operas having had six performances were *Turandot*, *Pagliacci*, *Cavalleria Rusticana*, *Norma*, *Faust* and *Carmen*. Those having had five performances were *Aida*, *La Rondine*, *Madonna Imperia*, *Andrea Chenier*, *Le Coq d'Or*, *Die Meistersinger*, *Lohengrin*, *Tannhäuser*, *Tristan and Isolde*, and *The King's Henchman*. This apparently estab-

lished a record for American opera at the Metropolitan. The operas least performed, having had only one performance each, were Mozart's *Così fan tutte*, *Rheingold* and *Parsifal*. There were forty-nine different operas given, among which were ten novelties or revivals. Of these, twenty-five were in Italian, fourteen in German, nine in French and one in English. The total number of performances was 174. By the close of the season there also will have been twelve performances in Brooklyn, twenty-two in Philadelphia, four in Baltimore, four in Washington, eight in Atlanta, eight in Cleveland, and two in Rochester.

**Vanni-Marcoux Creates Another Role**

Word has just been received from Monte Carlo that Vanni-Marcoux, the renowned actor-singer, created the part of the Miser in Francesco Malipiero's *Sior Todero Brontolon*, winning in it the chief honors of the evening.

The leading daily of Monte Carlo wrote: "Vanni-Marcoux, who is an admirable actor-singer—the greatest per-



VANNI-MARCOUX

haps of the day—portrayed an old miser extraordinary in every respect. His creation of the role of Sior Todero Brontolon is the work of a genius. The finale of the first act created the deepest impression. In this capital scene, where the old miser has a soliloquy with his chest of gold, telling it of his love, of his aspiration, where, half crazy he dances with it, then cries, fearing that some one may steal it away, one could see that Brontolon was afraid death would some day separate him from his gold, and that thought makes the miser tremble as he hears a thousand mysterious noises in his house—many due to the wind. Then harassed, tired out, he falls full of fear and obsession. That scene as presented by Marcoux is nothing less than a masterpiece. At the conclusion the singer-actor was feted by the public, who recalled time after time the great tragedian-comedian and eminent singer."

Speaking of Vanni-Marcoux one recalls that it was he who created the roles of Guido in *Monna Vanna*, Panurge, *Quichotte*, *Lorenzaccio*, *L'Arlequin* and that he was the first to sing Boris Godounov in French at the premiere of that opera at the Paris Grand Opera.

**Oscar Seagle Colony Opens May 20**

The Oscar Seagle Colony at Schroon Lake, N. Y., will open about May 20, and this season promises to be the most successful of all.

Mr. Seagle was the first pupil accepted by Jean de Reszke, with whom he continued as a pupil, assistant and associate for fourteen years in Paris. With the start of the war Mr. Seagle came to America and established here the authorized de Reszke-Seagle School of Singing. When peace was declared this partnership was continued both in America and France until de Reszke's death. Mr. Seagle today is said to be the only authorized teacher of the de Reszke method. His colony at Schroon Lake, N. Y., which opens in May and continues to November, is one of the most successful of the summer schools in this country.

**Many Encores for May Peterson**

Lubbock, Tex., heard May Peterson in recital on January 9, on which occasion the former Metropolitan Opera soprano sang five groups of songs and so delighted her hearers that she was obliged to give many extras. January 14, she sang at the West Texas State Teachers' College where she gave no less than twelve encores. February 2 found her in Portland, Ore., appearing on the Chlof Nero Thursday Series, followed by Alberto Salvi and Florence Macbeth. On February 10 Miss Peterson sang at Meany Hall, Seattle, Wash., singing nine extra numbers in addition to her four groups, and on February 23 she gave a recital at Ft. Worth, Tex., when nine encores were necessary. On March 18, the soprano sang for the Swedish Choral Society of New Britain, Conn.

**Norbert Salter to Open New York Office**

Norbert Salter, of Vienna and Berlin, plans to sail for America on September 22. He will establish a permanent New York office in mid-October, and expects to be here for its opening.

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# MODERNISTIC ART APPLIED TO THE PIANO

## New Designs, New Colors, New Decorations in Modernique Pianos

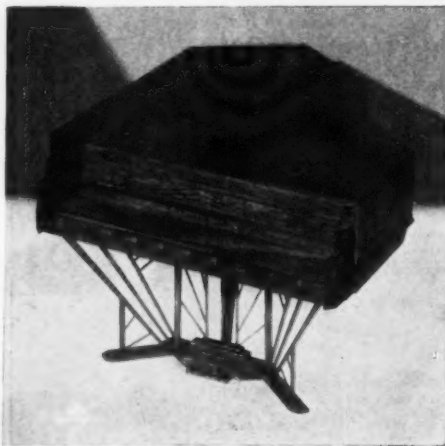
The modernistic trend in the decorative arts has found expression in the piano field in the production of a new group of pianos designed by some of the foremost figures in that field. This movement has been sponsored by Hardman, Peck & Co., who engaged the services of Lee Simonson, Helen Dryden and Col. Edward J. Steichen, to create new forms for the piano in conformity to the modernistic trend. There are five pianos in this new group, which has been called the Modernique.

This is a pioneer movement in the piano industry. Never before have pianos remotely resembling them been produced. For those interested in the modern art movement, these new modernique pianos present distinct possibilities in interior decorating. For the studio, especially, or for any place where the piano is likely to be the focal point of attention, there is a great opportunity for creating a setting in keeping with the latest movement in the allied decorative arts.

The piano industry in the past has done remarkable work in keeping up with the various decorative styles. To meet the demand for pure classical styles, which was entirely the vogue up to a few years ago, there was created a great number of styles that met the approval even of the most critical "period decorator." The classic lines have not lost their appeal entirely, but there is unquestionably a movement toward wider recognition of the newer art influences.

These five Modernique pianos had their first showing at the warerooms of the Hardman, Peck and Company, of New York City, at 433 Fifth Avenue. These pianos were, *The Death of a Simile*, a grand piano designed by Lee Simonson; *Simplicity*, an upright, and *Caprice*, a grand, both the work of Helen Dryden; the *Lunar Moth*, a small grand, and *Vers Libre*, a full-sized grand, which were designed

The chief point of interest about Mr. Simonson's piano is the construction of the legs. In a short talk delivered at the first showing of these pianos in the Hardman warerooms, Mr. Simonson said, "I feel the architect's point of view in approaching the subject of the piano leg. The old style piano leg was ugly, even for a piano, and this I felt must be changed. If I succeeded in doing that, I felt that I had accomplished something. I knew that any change of texture or color would not satisfy me, and that became my chief problem in making the modern piano." The radial construction of the legs, Mr. Simonson feels, carries out the architectural fea-



Frederick Bradley Photo

THE DEATH OF A SIMILE,  
designed by Lee Simonson.



Frederick Bradley Photo

CAPRICE,  
designed by Helen Dryden



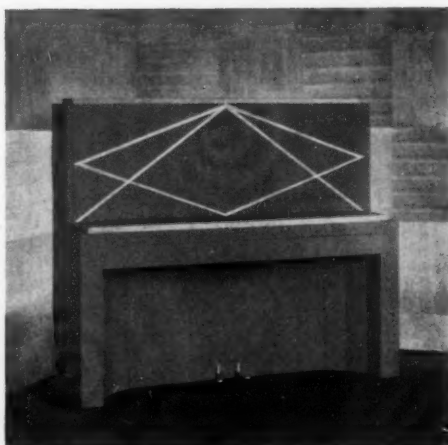
Frederick Bradley Photo

VERS LIBRE,  
designed by Col. Edward J. Steichen

by Edward J. Steichen. Four of these instruments are shown in the illustrations which accompany this article.

These illustrations, unfortunately, give an inadequate impression of the pianos, both as to line and as to color. In these pianos there is a sharp individuality in both of these respects. As is known, one of the chief tendencies of the modern art is the distortion of the angles commonly employed in conventional art designs. The lavish use of color is another form of this new art expression which is also generally recognized.

The most startling deviation from the conventional piano design, possibly, is the piano designed by Lee Simonson. Mr. Simonson long ago acquired the reputation of being a revolutionist in art through his work with the Theater Guild in designing novel stage sets. He has carried some of his revolutionary tendencies into the design for his piano, the *Death of a Simile*. Just what the title means we are unable to say. Its connotation is at least that the piano is unique in many respects, a claim which the accompanying photograph will easily substantiate.



Frederick Bradley Photo

SIMPLICITY,  
designed by Helen Dryden

tures of the modern, which is expressed in the skyscraper.

Mr. Simonson also has revolutionary ideas as to color in pianos. The grand piano designed by him is finished in a vibrant blue-green tone of jade, with gold trimming. The legs are finished in gold also, presenting a blazing bit of color in place of the ordinary soft wood tones of the piano.

Mr. Simonson's views on this matter are very emphatic. About the ordinary piano, he says, "It seems in its eternal black case to give the idea of an undertaker, or mortician, as he is now called, who wants to see all music buried. It seems to me that the black ebony case of a piano is the coffin of music, which is all color. When I go to a recital or concert, after listening to the music which carries all music lovers to the very gates of heaven, when the performance stops, I sometimes wonder why some one does not put three silver handles on each side, and carry the corpse out."

The two piano designs created by Col. Steichen present some equally interesting art aspects of an entirely different nature. In designing the large grand, *Vers Libre*, Col. Steichen followed the principle of camouflage developed during the war. He had always felt, he said, that the large grand usually appeared all out of proportion to the room in which it was placed, a fact which people generally recognized by using a scarf to soften the outlines. Col. Steichen's decorative scheme does away with the necessity for a scarf, and at the same time introduces a medley of colors, both brilliant and attractive.

His other pattern for the small grand is really a fine bit of designing. Unfortunately, no photographs being available, we are not able to reproduce it with this article. Col. Steichen expressed his inspiration for the *Lunar Moth* Modernique grand in the following words, "I went down to a butterfly shop," he said, "and looked at the collection, and found the little *Lunar Moth*. The colors seemed right. This typified my idea of the piano I wanted to make. I translated into a decorative pattern color and design of the moth on the piano. Then, to make it more

sentimental, I put moonlight around it in the form of mirrors." These mirrors, incidentally, are placed on the backboard and inlaid into the legs.

As stated, Miss Dryden also contributed two designs to the Modernique group of pianos. The upright piano, *Simplicity*, presents a distinct innovation in the period form. The whole effect is of a smooth-flowing design that incorporates the keyboard very definitely into the case of the piano.

Of this piano, Miss Dryden said: "My upright I have reduced to its simple, essential form, eliminating the ornaments and moldings that have always attached themselves to it. I have given it good line and proportion and the color scheme is also in harmony with the high-keyed wall and fabrics, used in modern interiors."

The large grand, *Caprice*, also designed by Miss Dryden, depends to a great extent upon the color and decorative design for its claim to originality.

For the studio and home, these pianos should afford a touch of the bizarre which should be highly appreciated by those interested in the new art movements.



# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

## Celco Corp. Buys Norwalk, O., Plant

The Celco Corporation, of Norwalk, Ohio, has acquired by purchase the factory plant that gives it entire possession of all that formerly belonged to the old United Piano Corporation. This factory plant is one of the finest in the piano industry. The acquisition of the plant rounds out the purchase of the assets. The pianos that are manufactured by the Celco Corporation, as follows:

A. B. Chase, established 1875.  
Emerson, established 1849.  
Lindeman & Son, established 1836.

In bringing together and re-establishing these three name value instruments, famed throughout this country as leading makes in their particular lines, there will be a new organization formed with ample capital back of it to carry on these old businesses in a solid manner, giving full confidence to the dealers of continued representation. That the piano as an asset is recognized by those who study the conditions surrounding the basic musical instrument. It is of value and has prospects and a sustained maintenance that will give good returns for capital invested.

As soon as the reorganization is made, it will be found that men of national reputation in the piano industry, and others, have financed this old plant with its great name value products. The future of the Norwalk concern is assured.

Those who are pessimistic as to the piano and its future can well accept this movement as one of moment in that the piano is not thrown aside as an obsolete profit-making enterprise, but is accepted as providing an asset for investment that gives assurance of successful maintenance as to dividends, etc., that few industrials at the present time can equal.

Full information will be given as to the personnel of the new organization in the next issue of the *MUSICAL COURIER*. The Norwalk plant has been running continuously, while a final decision as to the disposal of the factory, and all that pertains to it was awaited.

The dealers throughout the country can rest assured that there are presented to them pianos that have back of them a financial security and the maintenance of loyalty toward those who obtain franchises that will be in keeping with the past histories of these old name value products.

## Profits and Overhead

In all the arguments that are being presented as to why there is no greater demand for pianos than at this time, few piano men seem to have considered the price equation. We hear remarkable stories of the great number of instruments that are being sold in New York City at the present time through the advertised price reductions in special sales.

If this percentage reduction is responsible for this great number of sales, then there seems to be one solution which is not accepted by many in the answer to the question, why are not pianos selling as they should, population considered?

Piano men have worn their tongues out talking about what the radio has done, what the automobile has done and is doing, and naturally this creates a let-up on the necessary personal contact that is the only means of bringing the people to a realization of the fact that a piano is just as necessary as an automobile. One supplies one phase of amusement, and the other supplies another.

To step back and view without reasoning about conditions as they exist, always relying upon what the "other fellow" is saying about business, is to but breed negligence. If, however, it could be demonstrated, or proven, that the recent successful great special sales in New York City were brought about through the advertised reductions, and on a percentage basis, and other remarkable cuts as to former prices, and present prices, then there is something for piano dealers and manufacturers also to think about.

If pianos are priced too high to create a demand

on the part of the public, or to admit of the dealers and their salesmen through personal contact to make sales, then must this be arrived at as a solution, if it is a solution, reducing overhead. Piano manufacturers can not produce pianos any cheaper at the present time. Quality in tone production demands time, and time is an intangible overhead that must be met with. If the time element is eliminated, it reduces overhead of course, but at the same time it affects tonal values. The piano dealers can meet this effort to reduce overhead; and, as is illustrated in the statement of Edward H. Uhl, of the Southern California Music Company, that house has not increased the volume of business, but has increased the profit, and this through reduction in overhead.

We can not look to reduction in the cost of production in the factory, but we can solve the riddle by a reduction in overhead all along the line, from the shipping room of the factory to the placing of pianos in the homes of the people.

## The Leander S. Sherman Estate

Final distribution of the estate of Leander S. Sherman, founder of the music house of Sherman, Clay & Co., has been ordered by Superior Judge Dunne. He died in San Francisco April 5, 1926, leaving property valued at approximately \$1,650,000.

The bulk of the estate was created into a trust under the administration of the Wells Fargo Bank and Union Trust Company. This will go to Frederic R. Sherman, a son, and Mrs. Julian H. Alco, a daughter. The elder Sherman's wife is dead. The trust consists principally of Sherman's interest in the music company. The residue of the estate, appraised at \$169,886, was bequeathed equally to Mrs. Alco and Frederic R. Sherman. In the final report filed recently by the executors of the will, Frederic R. Sherman and Philip T. Clay, it was set out that Frederic R. Sherman had granted his wife, Edna Frances, one-half of his interest in the \$169,886 comprised in the estate.

## The Piano's Solidity

The reorganization of the Welte-Mignon Corporation is another evidence of the faith that men looking for financial investments have in the piano and all that pertains to it. The Welte-Mignon is the original reproducing piano, the first ever sold in the world, as the advertisements of the new organization tell us. The Welte-Mignon name and all that goes with it is utilized in the Welte-Mignon pipe organs and the thousands of these that are found in the churches, theaters, and homes indicate the appreciation that is shown for these wonderful instruments. The Welte piano will be manufactured in the great plant in the Bronx, and will represent the latest advances in piano construction and tonal production. Let those who have been decrying the piano and the pipe organ as an investment realize that here is another evidence of the favorable inclination of those who have capital to invest to acquire stock in the musical instruments of this country.

## Stop Talking and Work

The uncertainty that exists in the minds of piano men generally throughout the country as regards piano selling, or the re-creating of piano lines, is doing great damage where there is no necessity for damage being done, in the belief of some of the most successful men in the piano business.

There is much said about the conditions that have arisen through the new policy of distribution of the American Piano Company. The thousands of rumors that have been brought to life through this new policy on the part of the great piano institution are responsible for the uncertainties that exist in the minds of piano dealers, who should not allow this uncertainty to exist.

There is only one thing that can possibly develop through this changing of distribution policies of a great institution like the American Piano Company, and that is, let each dealer pick out his line, and get to work and sell pianos. It is not necessary for a

wholesale organization to put in its time discussing these conditions referred to.

The rumors referred to are but trouble breeders. Only those affected are directly concerned. The dealers otherwise can go along in their way, and bear in mind that each dealer must formulate his own distribution, for there are no two dealers who have the same methods of selling. Name value is the basis of confidence in piano selling, and with name value always goes tone value, because if there be no tone value, there can not be any name value, in its strictest sense.

The American Piano Company is rapidly adjusting its affairs, and what goes on in these adjustments is but one unit in the affairs of the piano industry, notwithstanding the fact that there are four subsidiaries of this fiduciary unit. There has been enough time wasted in discussions of this one incident in the piano field to have sold all the pianos that have been made during the past month, which, if done, would have doubled production.

## Richard W. Lawrence

Again has Richard W. Lawrence been honored. He now is President of the National Republican Club. Probably this honor has been conferred upon Mr. Lawrence as a way and means of giving him relaxation from the many honorary and active official positions he has held, to say nothing of the many business enterprises he is interested in, and which seemingly would call for the exertions of more than a single individual. Mr. Lawrence always has been much interested in civic and national politics, assuming the attitude of one who felt it his duty to lend aid to the upholding of our government in civic, state, and federal movements for the maintaining of American principles. With it all, Mr. Lawrence gives attention to each duty in a constructive way. All men can not do what Mr. Lawrence accomplishes, and it is good to know that here is one piano man, for piano man he is, who has become a national character of true American fiber. Mr. Lawrence seems to be taking the same position in public affairs that William Steinway held in the '80s. Old timers will recall that William Steinway was called upon to run for Mayor of New York, but refused.

## 101 Selling Ideas

The Cable Piano Company is receiving an astonishing response on the part of its dealers who are utilizing the Cable booklet, *The 101 Best Songs*, as part of their sales propaganda. According to a statement from the company, over 8,000,000 copies of the book have been sold to dealers, book stores, music departments, etc. E. L. Hadley, advertising manager of The Cable Company, is planning to utilize the enthusiasm which has greeted this book everywhere by making it the basis of special promotional and advertising literature. The first effort of The Cable Company to make a practical tie-up with this book has been the production of a folder entitled, *101 Best Ways to Sell More Pianos, Phonographs, and Radios*. This is a compilation of sales methods employed by many dealers who have utilized the song book as the basis for special drives. The sales arguments and the general newspaper campaigns of each dealer have been carefully outlined, etc. All of these efforts have proven in some measure successful, and from them there can be derived many useful suggestions for other sales programs.

## Radio Reallocation

A hearing will be held before the Federal Radio Commission on April 23 on plans for re-allocation for radio wave lengths of broadcasting and station power. In the meanwhile, the National Association of Broadcasters, the Radio Manufacturers Association, and the Federated Radio Trade Association, representing respectively the broadcasters, radio manufacturers and radio distributing interests, will hold a joint session in Chicago to draw a practical plan of re-allocation. This plan will be offered to the Radio Commission for acceptance.

## Piano and Musical Instrument Section

### What Price Old Pianos?

From time to time there are inquiries received regarding pianos of ancient vintage. Such old pianos are heirlooms, generally. They present unusual workmanship of the early days of piano making, when every part of a piano was made by hand. Many have beautiful cases, remarkable inlays of shell, and are beautifully decorated. People find the pianos, or they are in old families that go back for generations, and the general assumption is that the instruments possess value on account of their age, more than on account of their beauty of design and handiwork.

It is hard to locate the makers of old pianos, and about all that they are useful for is to have them made into desks. Probably the handsomest example of this work of making one of these old, solid mahogany instruments into a desk is possessed by Edmund Gram, the Steinway representative in Milwaukee.

There are many of these antiques to be found in New Orleans territory that were brought over by the French during the early settlement. In and about New York, the pianos brought to this country by John Jacob Astor are considered "finds" by collectors, or by those who are not acquainted with antiques. This naturally brings to the surface the idea that they possess value. In the New England States, there are found many old instruments. In the Ohio Valley, every once in a while, there crops up an instrument that induces those who find it to write in letters asking for information.

During the past few weeks, there have been many letters and inquiries made to this paper for information regarding a piano that is on exhibition in Evansville, Ind. The most illuminating of these inquiries comes from the old Harding & Miller Music Company, and is as follows:

*Editor Musical Courier:*

The H. E. Bacon Dry Goods Co. of our city are celebrating their 50th anniversary and among their display of new merchandise they had many old relics in the way of furniture, dresses, etc., that were used years and years ago. They really had a wonderful display and we were surprised to think that they could ever find such a collection in the vicinity of Evansville.

Among their collection they have the queerest little piano that we have ever seen. In the first place, the cabinet would indicate that it was a chapel organ which is of a walnut finish and the design and size is none larger than an organ of this type. It is only five octaves and as above stated from all indication one would pass this instrument, just believing that it was a little old type organ.

As the writer was examining these relics he noticed that they had a little card on this piano stating that it was two hundred years old. Naturally this aroused curiosity. After striking the keys he found that it was really a piano. It is not larger than the height of the little Meissner upright piano. It has only one little pedal in the center of the instrument which gives it the sustaining quality. The strings all run vertical, even the bass and as above stated is unquestionably the oldest and queerest looking little instrument that we have ever seen in our experience. We have seen old Chickering pianos and old Lyon & Healy pianos that were manufactured years ago, but nothing as small and as quaint looking as this instrument.

We have written to numerous old factories but none of them have been able to give us any information. In this morning's mail we received a letter from Mr. Marsh of Mason & Hamlin Co. and he referred us to you, believing that you could probably throw some light on this subject.

This instrument has the name of "Simpson & Co." No. 494, and we promised the management of the store that we would try to get its correct age if possible. Of course, while we do not believe that it is two hundred years old, yet we feel safe that it is more than one hundred years old. Directly above the music rest the case which tapers to a point like a little chapel organ has a metronome built into the cabinet. As above stated this instrument surely has no appearance of a piano whatsoever and we are just wondering if it is possible without too much trouble if you could find out when it was actually manufactured.

Yours truly,  
HARDING & MILLER MUSIC COMPANY.

Efforts have been made to get some information that would answer the many inquiries that have been made regarding this instrument. It is evident that the display made by the Bacon House celebrating its fiftieth anniversary is attended by many people—at least a dozen inquiries have come into these offices about this particular exhibit.

Probably, some of the old timers can give information in regard to the instrument. The age of the instrument is probably over-estimated. However, when we recall the incident of the first pipe organ erected in this country, which was taken in trade by the W. W. Kimball Company, some twenty-five years ago, there may be some foundation for the age of this little instrument. It may have been made in Europe, and brought to this country, just as was the old pipe organ that was so handsomely

carved, and which it is a pity that the Kimball Company did not preserve. It is well to add to all of this that the old pianos that are found possess no particular value other than that of sentiment. As musical instruments, they have no value, and the mere age does not create value. There are many of them scattered throughout the country that have been handed down from generation to generation in old families, and that simply on account of the sentiment that attaches to them. They really are not worth house room, unless the cases are of such workmanship that they can be made into articles of furniture.

### When the Piano Sounds "Off"

References from time to time have been made in these columns to the difficulties that the piano has to face upon the concert stage. Among the difficulties is presented the question of acoustics. The New York Sun has an editorial appearing upon this subject that will be of interest to those who realize that often a good piano is condemned when it is in fact not responsible for the poor delivery of its tonal message. The Sun editorial says:

Very little was known scientifically about the acoustics of auditoriums until a quarter of a century ago, according to F. R. Watson, who contributes an article on this subject to Science. Then W. C. Sabine issued his "Collected Papers on Acoustics." Great progress has been made since then; Mr. Watson notes that attempts have been made to specify "optimum conditions" with the hope of attaining perfection.

Among the numerous intricate factors involved which Mr. Watson mentions are some comprehensible to laymen. Musicians prefer to play or sing near a wall, with a resonant stage floor, uncarpeted; the altitude of sound reflectors is of great importance:

"A reflector twelve by fourteen feet was hung horizontally over a hand stand, and by means of ropes and pulleys could be raised or lowered. When the reflector was lowered successively to positions twelve, ten, eight and seven feet above the players the acoustic conditions were improved. The comments of the players were: 'Plays easier,' 'Tones are more natural,' 'Gets better as the reflector gets lower,' 'Tones are smoother.' The resultant music in the hall for auditors was also better as the reflector was lowered."

Yet reflected sounds present difficulties, and from certain calculations it appears that reflected sounds "could be omitted entirely without vital consequence;" this would eliminate "any possible blurring effects of reflection." This points to "an open-air theater, such as was used by the Greeks." Experience confirms the teachings of theory: In the extreme rear of the Garden Terrace Theater at Yankton, South Dakota, 180 feet from the stage, "an ordinary stage or platform voice is perfectly clear and satisfactory;" from every seat of the Greek theater of the University of California, which has accommodations for 8,000 persons, there is good audibility.

Mr. Watson finds that musicians and auditors alike were not pleased when walls about the space occupied by the players were deadened, but "when the absorbing material was transferred from the walls about the musicians to the end of the room occupied by the listeners the musical effects for both playing and listening improved until, in the final stage, they were thought 'perfect.'" This arrangement, he points out, imitates an outdoor theater. "The 'dead' conditions surrounding the listeners are repeated outdoors by the perfect absorption of the open sky, but there would be some reflection from the leaves of trees and plants." He therefore suggests a stage with wooden floor, vertical rear wall, diverging side walls and sloping ceiling, use of thin, resonant reflecting boards and an auditorium quite dead. The subject is of increasing importance commercially with the growth in the number of great auditoriums. It would be interesting to conduct tests with amplifiers, which are now so generally used in large halls, and mammoth motion picture houses with their large orchestras offer problems the engineer would find absorbing. The practice of building a hall and then stringing piano wire about it to break up annoying vibrations is now not tolerable.

There are few auditoriums in this country that give a fair and reasonable opportunity for the piano to present itself at its true value. Often, this is brought about through a stage that is too high, or other difficulties that are referred to in the Sun editorial.

### Pacific Coast Pageant Plans

G. Allison Phelps has been selected to write, stage, and direct the pageant which will be held in conjunction with the annual convention of the Western Music Trades Association, in Los Angeles. The Pageant of Music and Exposition will be held from June 18 to June 30. The convention dates are June 26, 27, 28. The plan for the pageant, as outlined by Mr. Phelps, provides for more than sixty people in the cast. He has arranged sixty-four tableaux, designed to show that music touches almost every man's life from some angle. A popularity contest with a four months' world tour as a prize will also be held at the same time. In the opinion of E. H. Uhl, President of the Association, this exhibition will have a far-reaching and beneficial effect.

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## Piano and Musical Instrument Section

### The Backbone of the Instalment Plan

When we realized the great amount of business that is done upon the instalment plan, it seems almost impossible to think that it was the selling of pianos on the instalment plan that started the business, or laid the foundation for it. We find, in the issues of the MUSICAL COURIER of 1888 that prizes were offered for the best argument against or for the instalment plan of selling pianos. These prizes were not confined to one article upon the subject, but were placed at \$50 and \$25. The articles presented were for and against the plan, and written mostly by piano dealers.

There is one paragraph in an article that holds good to this day, and which says, "Is it a benefit to the dealer to sell pianos and organs on the instalment plan? I hold it as a decided benefit, provided he runs his business right. Any dealer knows there can be three times the number of instruments sold on the instalment plan as for cash, and if this is so, why is it not profitable?"

The italics in this paragraph is the keynote to the whole situation, as regards instalment selling. Also the statement that three times the number of pianos can be sold is a small percentage as compared with the number that are sold today.

These articles were written in 1888 when the production of pianos was probably something like 70,000 or 80,000. Out of this agitation in the MUSICAL COURIER, there has been developed a great business of instalment selling that now runs into the billions. Through advocating the finance companies for the handling of instalment paper, which was carried on by the MUSICAL COURIER EXTRA for several years at its inception, against protests of practically the entire piano industry, there has grown an immense volume of business which now reaches out into almost every product of the industrial world. The success of the instalment selling of today is just the same as it was in the '80's. Success all depends upon whether the man who sells on instalments runs his business right, and to run his business right, the fundamental of the process is spelled in the word, "Collections."

### The Discount Clubs' Failure

The investigation of the Federal District Attorney's office that is being conducted by the Legislative Committee in regard to certain of its practises is slowly but surely undermining the credit of the various "retail buyers' associations." The investigation deals only with the Decimo Club, one of the earliest of these organizations, and the retainers which the Federal District Attorney is alleged to have accepted at the time the Federal investigation concerning the legality of the Decimo Club was being conducted.

These organizations of purchasers at retail, the ordinary buying public, threatened at one time to undermine the whole commercial fabric through special discounts. The organizers of these "clubs," became rich, as well they might, selling something which cost them nothing to produce—memberships. Their early success was assured by the lack of business foresight on the part of the retail interests in many lines, who were all too ready to grant discounts in return for the supposed preferential patronage.

The very existence of the Decimo Club, the Association of United Fraternal Buyers, Inc., the Apasco Sales Corp., the Unit Club, and similar bodies seemed to border on the illegal. Clearly, their activities served only to take a part of the legitimate profit

of the retailer away, and give him in return nothing of value.

However, the present investigation is clearing up the air rapidly. The merchant who will pay serious attention to the "slick" salesmen of these "organizers" in the future will have to be very gullible indeed. Fortunately only a small percentage of the retail music trade entered into agreements with these discount clubs. The rest of the trade should profit by their example.

### Building Public Confidence

Edward H. Uhl, of the Southern California Music Company, in Los Angeles, Cal., has always been noted for his directness of methods in business. It is this quality that has given him many honors, not only in business affairs, but in all those methods adopted by the present civilization toward an increased regard for brotherhood.

Since Mr. Uhl has been on the Pacific Coast, he has presented many policies in the piano business and the musical instrument business that have attracted attention, and have, therefore, given him a position that is worthy of study by those who at times flounder toward the attracting of the public to the piano. It is this attitude that enables Mr. Uhl to report that so far this year of 1928 the business of the Southern California Music Company has presented a greater profit than at any time since he assumed the head of this old house. Mr. Uhl states that the gross of the business of the Southern California Music Company during this year has not been the largest, but the profits have been greater, due to management as to overhead.

As an evidence of original effort toward the creating of contact with the people there is found an advertisement occupying six columns in the Los Angeles Times of April 1.

It is evident that Mr. Uhl is determined that the good people in his territory shall know that the Baldwin piano is there, and the following testimonial appears:

I am firmly convinced that the Baldwin is the greatest piano in America today! The world's most skilled artisans, inspired by the challenge they themselves have issued, and backed by unlimited resources, labor unceasingly to make each Baldwin piano the perfect instrument. How well they have succeeded may be judged by the impressive array of renowned artists who prefer the Baldwin above all other pianos. . . . It is with real gratification that we announce our appointment as exclusive representative for Baldwin Pianos in Southern California! EDWARD H. UHL.

It is not often that a dealer gives utterance to such confidence in the pianos that he offers to the people. Here is the directness of Mr. Uhl. He not only says it himself, but he has his salesmen say it, and then he puts it in black on white in the public newspapers, putting himself on record with the people. Following this, there comes the following offers that the tuners of this country will certainly appreciate:

Without any charge we will tune every Baldwin piano in Los Angeles.

Occupying places of honor in hundreds of Los Angeles Homes are Baldwin Pianos. These treasured instruments have been transported from former residences in other cities or have been specially delivered by the Baldwin Company to those discriminating artists who will content themselves with nothing less than the best! As the newly appointed representative for Baldwin pianos, we want to meet every such person. We want you to feel that the Southern California Music Company is now your musical home—ready to serve you in every possible way! To that end, we have been authorized by the Baldwin Company to make the offer which heads this announcement. Naturally, we must limit the period of this arrangement; all requests therefore must be made during the month of April, 1928. We also ask that you come into our store so that we may really make your acquaintance and so that you may see the beautiful new Baldwins now on display.

Along with this statement, there is given the names of the great artists who use the Baldwin piano. This publicity is one of the best piano advertisements that has been issued in many a day. This personal endorsement of the Baldwin piano is strong, and will carry weight in the face of the expressed opinion and belief of this old and distinguished house.

### Splitdorf Business Booming

The Splitdorf Radio Corporation reports that for the first quarter of 1928 its business was greater than during the entire year of 1927. Announcement to this effect was made from the executive offices of the company after a careful review of the business lined up during the first three months of this year, and a comparison with the total business for 1927.

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## Piano and Musical Instrument Section

### New Executives for Freshman

In one of the most important moves in the radio field for some time, Clarence A. Earl was elected President of the Chas. Freshman, Inc., and Charles Freshman, former president and founder of the business, was elected Chairman of the Board of Directors. Mr. Freshman, in leaving the presidency



Clarence A. Earl

for his new post, will continue to take an active interest in the business policies of the company.

The new president, Clarence A. Earl, has been a director of the company for the past year. He came to the radio industry from the automobile field. Mr. Earl was one of the pioneers in the automobile industry, at one time holding the important position of First Vice-President of the Willys-Overland



Charles Freshman

Company. He is well known in New York financial circles, and his wide experience in manufacturing and merchandising of specialty products is a decided advantage to the company which he now heads.

In his first message as president, Mr. Earl said, "Beginning now, we are to wrap ourselves around these truisms: We must have character in the product, character in the organization. A sale is a temporary advantage, but a customer is a permanent asset."

The Chas. Freshman Company is one of the strongest factors in the radio field. Throughout its long existence, it has held to a consistently high

standard, both in the manufacture of the product and in its merchandising. The realignment of its executive strength is confidently expected to be the forerunner of an expansion limited only by the potential consumer market.

### Music in the Schools

One of the important matters which came up before the Music Sponsors National Conference in Chicago this week was a plan for teaching music in the schools. This manual was prepared by C. M. Tremaine, secretary of the conference, and director of the National Bureau for the Advancement of Music, working with the special committee of originators and sponsors of group instruction plans. The manual, as it was submitted to the conference, was complete in every detail, with the single exception of "method." It represents the combined experience of the leaders in child musical instruction. It is believed to be a valuable contribution to the cause of music in the schools. At the time this is written, it is not known whether the manual has been accepted by the conference, although there seems every likelihood of this being done.

The whole plan of the Music in the Schools Movement is to arouse interest in music among as many children as possible. School instruction will not be carried beyond the eighth grade, at which time the children who have demonstrated any musical aptitude will, in all probability, continue their musical instruction under the direction of some capable music teacher. In other words, the plan is to use the school as a means of stimulating as many children as possible to a real interest in music. The manual provides the immediate stimulus to concerted action in making this campaign successful.

### Zenith Sales Promise Record

Paul B. Klugh, Vice-President and General Manager of Zenith Radio Corporation of Chicago, announces that distributors attending the Zenith Convention in Chicago last week placed orders for \$12,367,438 of Zenith products. This compares with a total volume last year of \$5,000,000.

"The notable increase of sales," said Mr. Klugh, "is due to the unusual position of Zenith in the industry. We limit our production to high quality radio which is installed in furniture of careful design. After our distributors had viewed our new line, they were enthusiastic over their sales opportunities for the coming year. Another factor contributing toward the increase of sales is the acceptance of our new automatic construction by our distributors. We own the basic patents on automatic radio and are, therefore, in a strong competitive position. The first showing of automatic control was made to our distributors last week and received their unqualified endorsement."

### Three Topics for Ohio Meeting

The most important action taken at the mid-year meeting of the Music Merchants Association of Ohio was the establishment of a collection and legal department for the benefit of the members having accounts to collect outside of their respective counties. It was decided to limit the convention topics to three: Finance, Salesmanship, and Promotion of the Piano. The report of the Committee on National Affiliation was accepted as expressing the will of the membership, in spite of the fact that only eighty-two out of a total of 297 had responded to the questionnaire. It was voted to support group instruction plans throughout the state. The office of business manager was created at the meeting, and was conferred upon the secretary in addition to his present title.

### A Novel Tone Test

Sherman, Clay & Co. recently conducted a novel contest over Station KFRC, of San Francisco. Twenty-one different wind instruments were heard in various arrangements for solo work, duets, trios, quartets, quintets, etc. Listeners were invited to guess the instruments used in each number, and to send their list to the station with a short description of each instrument. Twenty prizes were offered. The demonstration was part of the general campaign being conducted by the company to arouse a wider interest in band and orchestra instruments. A large number of answers were received, and not only from

the immediate vicinity of San Francisco, but from far distant points.

### Messrs. Steinway and Schmidt to Europe

Theodore E. Steinway, president of Steinway & Sons, and Paul H. Schmidt, director of Steinway & Sons, left New York City for London on the Majestic, Wednesday. Mr. Steinway and Mr. Schmidt will visit the various Steinway interests in Europe.

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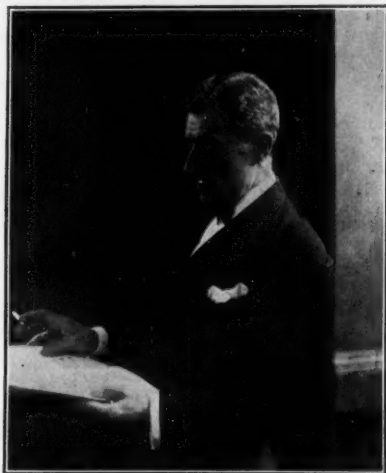


## Piano and Musical Instrument Section

### New Ravel Recordings for Duo-Art

The Aeolian Company has made an announcement of unusual importance to the effect that a series of recordings for the Duo-Art have been made in America by Maurice Ravel, famous French pianist and composer. Ravel has previously recorded for the Duo-Art at the laboratories of the Aeolian Company in London, but this is the first time that his compositions have been recorded here. During his recent appearance in America, Ravel recorded three of his own compositions, La Valle de Cloches; Rigaudon; and Menuet Antique. These recordings will appear in the regular releases of the Duo-Art.

Audio Graphic music is another project that has evoked Ravel's enthusiasm and praise. He is a mem-



Maurice Ravel

ber of the French Committee on this new Aeolian development and is actively engaged in making the annotations for the Audio Graphic Rolls of his own works.

"The bringing into existence of such a means of popularization as Audio Graphic Music" said Ravel, "is an enterprise of the highest interest. Not only do I lend my approval but I am happy to lend also my personal collaboration."

The enthusiasm evoked by Ravel's American tour indicates that great interest will be shown in his Duo-Art recordings.

### N. Y. Dealers to Meet May 1-2

The annual meeting of the New York State Music Merchants Association, to be held on May 1 and 2, at Syracuse, N. Y., promises to be unusually interesting. The topics for discussion are timely and will be presented by men who have made a careful study of them. Some of the subjects to be offered are: Tax Matters Pending at Washington, Conditional Sales Law, Radio Merchandising, and Music in the Schools. Elaborate plans are being made for the annual banquet, at which many notables in the trade will be in attendance.

### Gulbransen Declares Dividend

A dividend of two per cent. on the common stock has been declared by the Gulbransen Company, Chicago. The dividend will be payable April 20 to stockholders of record, March 31. In announcing the dividend, A. G. Gulbransen, president, stated that the outlook for the future was promising in view of the strength of its dealer organization. The regional meetings now being held by the company are bringing about a closer cooperation between the company and its dealer representatives.

### Kolster Radio Corporation

Following a change in the financial structure of Federal-Brandes, Inc., the company will, in future, operate under the name of the Kolster Radio Corporation. The stock has been re-classified, and increased to one million shares of common which will include the present A and B common stock. Application will be made to list the new common on the New York Stock Exchange. The stock is already listed on the San Francisco Exchange.

Kolster Radio Corporation, as the company will

be known, is a combination of two pioneer radio companies, the Federal Telegraph Co. of California, founded in 1911, and of Brandes Products Corp. of Newark, N. J., formed in 1908. The name Kolster is in honor of Dr. F. A. Kolster, the company's chief research engineer, who designs the Kolster radio products. He founded the government's radio laboratory in the Bureau of Standards in 1912 and was its chief for eight years. He invented the Kolster radio compass, used on ships, and the decremeter, used by all government radio inspectors to measure the wavelength and damping of radio oscillations, which checks whether broadcast stations are holding their assigned wavelengths. Dr. Kolster's laboratories are located in Palo Alto, Calif., and Newark, N. J., where a staff of 50 radio engineers work under his direction.

Kolster radio products ranked third in volume of sales in the national radio market during the past winter. Rudolph Spreckels, President of the Federal Sugar Refining Co. and a former banker of San Francisco, is chairman of the board.

### William C. Burgess Dead

William C. Burgess, a well known figure in the piano business for many years, died recently in Auburn, New York. Mr. Burgess' connection with the music industries dates from the '80's when he sold musical instruments in Ithaca. Later, he became associated with the Wegman & Henning, old time piano manufacturers in Ithaca. The company name was later changed to the Wegman Piano Company, and again to Wegman & Co., which was incorporated in 1894. Mr. Burgess was general manager. After some years in the manufacturing end of this business, Mr. Burgess conducted a music business of his own until his retirement from the business. Mr. Burgess was the grandfather of Mrs. T. L. Lutkins, Jr., whose husband is the head of T. L. Lutkins, Inc., New York manufacturers and importers of leathers for piano and organ industries.

### "Roxy" to Address Convention

As one of the special features for the coming convention of the National Association of Music Merchants, in June, is an address made before one of the business sessions by S. L. Rothafel, better known to the nation by his radio name of Roxy. Mr. Rothafel will give an inspirational address on the Appeal of Music to the Great Masses of the Public. This is a subject upon which he is eminently capable of talking. Through his work in the Strand, Rivoli, Rialto, Capitol, and later in his own Roxy Theater, Mr. Rothafel has done a tremendous work in furthering popular regard for good music. An interesting personality himself, his address will be worth listening to for its own sake.

### Kohler & Chase Remodelling

The Kohler & Chase Building, a 111 O'Farrell Street, San Francisco, is being remodeled. The first floor will be given over to radios, phonographs, and the office of the retail sales manager, with the mezzanine floor devoted to phonograph records and music rolls. The second floor will be the Ampico Studios, with the Mason & Hamlin, Chickering, and Knabe pianos. The other pianos carried by the store will occupy the third floor. The executive offices will be on the fourth floor of the building, where the headquarters for the Fun System of Piano Playing will also be located. H. L. Stoner will be in charge of the Ampico Division, and Otto M. Rothlin in charge of the wholesale piano division.

### Kieselhorst Holds Sales Meeting

A special sales meeting was held in the warerooms of the Kieselhorst Piano Rooms, in St. Louis, last week. The meeting was in charge of J. S. Gorman, vice-president and sales manager of the Gulbransen Company, and F. W. Peterson, credit manager, and Walter Kiehn, advertising manager of the same company. All three men spoke outlining conditions in the piano business, and offering constructive suggestions as to making the sales efforts of the salesmen more effective.

### Fred W. Neptune on Long Trip

Fred W. Neptune, sales manager for the H. & A. Selmer, Inc., Elkhart, Ind., manufacturers of reed instruments, is engaged in a transcontinental tour which will involve a journey of 9,500 miles. He will cover the large cities in the United States and in Canada, returning to Elkhart about June 1. The company, incidentally, is reporting extraordinarily large sales for the special Master & Bundy model clarinets and the new model saxophones.

### Straube Granted Patent

The Straube Piano Company, of Hammond, Ind., has been granted patent covering a special type of post construction for grand pianos, which is of the laminar U-type. The special advantage of this construction is its ability to maintain its rigidity. This construction is used in all the Straube grands.

### G. F. Johnson Co. Bankrupt

A voluntary petition in bankruptcy has been filed by the Johnson Piano Company, 410 Morrison Street, Portland, Oregon. The assets are listed at \$107,075; liabilities, \$173,590. The president of the firm is G. F. Johnson.

## Where to Buy

### ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 255, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

### ACTIONS

A. C. CHENEY PIANO ACTION COMPANY, makers of the A. C. Cheney Piano Action, the greatest value for the money. Castleton, N. Y.

BILLINGS ANGLE RAIL PIANO ACTION, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1837. Nassau, N. Y.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

A. C. CHENEY PLAYER ACTION is guaranteed for five years. Factory, Castleton, N. Y.

### BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

### CAPSTAN SCREWS

G. W. MOORE, manufacturer of most of the capstan screws used by the piano trade. 44 Farnsworth Street, Boston, Mass.

### CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trappevers and Hammer Mouldings. Dolgeville, N. Y.

### FELTS

PHILIP W. OETTING & SON, INC., sole agents for Welckert Hammer and Damper Felts. Fine Action Bushing Cloths, etc., 213 East 19th Street, New York.

### PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

### PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

### SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

### SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

### STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

### MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

### MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

### PIANO HAMMERS

SCHMIDT COMPANY, DAVID H., manufacturers of the famous "David H. Schmidt" piano hammers. Business established 1856. David H. Schmidt hammers made of the finest domestic felt. Oldest exclusive piano making establishment in the trade. Poughkeepsie, N. Y.

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

## Piano and Musical Instrument Section

### Demand for Period Grands

There apparently exists in the country a good market for the conventional period design in grand pianos. Jesse French & Sons Piano Company, New Castle, Indiana, is one company which has experienced a steady demand for regular period models, and also special designs made up for individual customers. The modern trend in interior decoration is pointing toward the beautifying of the home. And, despite the modernistic trend, there are a number of people who still prefer the classic motif in furnishings.

In the picture which accompanies this article, there is shown one of the special Jesse French models, in Welte-Mignon (licensee) reproducing grands, made up on a special order from a prominent Chicago manufacturer. Shown here in an attractive home setting is a fine illustration as to how these artistic pianos can be fitted to the home environment. This particular instrument is beautifully finished in hilted walnut, and the decorations have been carved by hand.

Three of these pianos have been made in the Jesse French & Sons factory within a very short period. It can be taken to prove that there does exist a definite market for these specially made pianos that can be worked up to profit by the enterprising piano

that is done by the individual members of the association.

To show that this work means, there is herewith given a short resume of the Purpose and Code of Ethics of the Tuners' Association in order that those who look upon the tuning of their pianos with care will recognize the necessity of a cordial co-operation in the constructive advancement in the tuning division, the piano industry, and the musicians at large.

The purpose of this Association shall be to foster and inculcate among its members, high moral principles and a high standard of technical ability and of professional ethics.

A Piano Tuner who is eligible to membership and has chosen to affiliate with this Association becomes entitled to all its privileges and immunities and incurs an obligation to exert his best abilities and maintain its dignity and honor, exalt its standing and extend its bounds of usefulness. He should therefore observe strictly such laws as are instituted for the government of its members.

There are few professions in which greater purity of character and a higher standard of moral excellence is required of its members. To attain such eminence is a duty which every piano tuner owes to his profession and to the public. It is due the public because without it he can not command its respect and confidence; it is due his profession because no scientific attainments can compensate for want of correct moral principle. It is also incumbent upon the members to be temperate in all things. Unfavorable public criticism of the services of another piano tuner is unprofessional. His attention may be privately called in a professional way to errors of commissions or omissions and any



A Fine Example of an Intimate Home Setting for a Queen Anne Period Grand

dealer. The modern trend in merchandising is all along the lines of special service to individuals. Even in the larger department stores, this trend is distinct and decided. The impersonal, counter-clerk service has been found a poor sales medium. The Jesse French & Sons Piano Company and the other piano companies that are devoting part of their facilities to special orders are thus conforming to one of the marked tendencies of the day.

### Piano Tuners

If there is one thing that should interest musicians and music dealers, it is keeping pianos properly tuned. The tuners themselves have been brought to a realization of the importance of their own work. Their National Association, from a small start, has now assumed proportions which enable them to lend aid to bringing the art of tuning to a point where reliance can be placed upon those who can show a card of membership in the association.

This association, which has for a long time held headquarters in Chicago and Kansas City, has opened New York City headquarters at 145 West Fifty-fourth Street, Room 907, telephone Bryant 9652. This centralizes the constructive efforts of the professional tuner within Greater New York. This means that the six million people within the New York radius will benefit through the work of the association, and the betterment of the work

suggestions offered should be received and treated with due professional courtesy.

It is the wish of the Officers and members of the New York City Division to assure the trade in general of their cooperation between the manufacturer, dealer and musical public at all times, and in return request your cooperation for the betterment of tuning conditions in general.

The Tuners' Association has issued a pamphlet entitled "The Care of the Piano." Those who are interested in the question of true tuning can write to the New York headquarters of the National Association of Piano Tuners, Inc., and obtain a free copy of the tuner's work.

### Know Your Costs

An elementary business principle is that the profit in any transaction is the amount left after the cost of the article sold is deducted from the selling price. However, in the modern business world this principle becomes sadly distorted when new and complicated factors are introduced. As every piano dealer knows, manufacturer's list price, and the salesman's commission are by no means the only items to be charged against the sale of any single piano. The overhead of the store has to be subdivided and allocated against the sales. Just what proportion should be charged is a nice problem in mathematics. It is an important one, too, for the margin between profit and loss is an uncertain one, as overhead items are counted in or omitted. As a prominent piano executive recently remarked, "Every

one in the piano business thinks that he understands cost analysis, but, when a certified public accountant presents an estimate of \$400 to \$500 to give him an accurate picture of his business reduced to terms of dollars and cents, he holds up his hands in horror. He doesn't need the services of a c.p.a., or so he thinks. However, on an annual basis, he cheerfully spends \$1,500 for porter service, \$800 to have his windows cleaned, his floor scrubbed, etc., \$1,500 to have his letters typed, etc., never stopping to think that each of these humble services bulks far larger than the accountant's bill. Knowledge of costs is one of the important points of difference between the merchant and the dealer."

### 500 School Bands In Contest

John Phillip Sousa and Edward Franko Goldman have consented to act as judges at the National School Band Contest at Joliet, Illinois, May 24-26. A third judge will be named later. Almost 500 juvenile bands have entered the thirty state preliminary contests. Last year, only 350 bands competed. The band contest will be held in two classes rating from the advanced bands in high schools and private schools of similar rank to bands either in high or grammar schools which have been organized less than a year. The first and second winners in classes A and B in each state are eligible to enter the national contest. J. E. Maddy, of Ann Arbor, Michigan, is chairman of the committee in charge. All prizes in the contest have been donated by the National Association of Band Instrument Manufacturers.

### The School Orchestra Movement

The National Bureau for the Advancement of Music is actively taking up the expansion of the school orchestra movement through state and national contests. Only state contests have been held so far, but it is hoped that within the next few years a national contest will be arranged for. This year, 183 school orchestras, representing 12 states, have entered various state and regional contests. The great success of the band instrument contests has led to the belief that similar success can be obtained with the school orchestras. Whether the present attempt is successful or not will depend in a great measure upon the support given it by the manufacturers of orchestral instruments.

### N. C. State Dealers Meeting

The first annual meeting of the North Carolina Music Merchants Association was held in Greensboro, N. C., at the King Cotton Hotel, April 12-13. The convention opened at a banquet, at 6:30 p. m. on April 12, with the business session being held at 10:00 a. m., on April 13. The chief business of the convention was the report of standing committees, especially the legislative committee, and the election of officers. The members attended the finals of the North Carolina High School Music Contest, bands, orchestras, glee clubs, and soloists, which will be held at that time. There are twenty-eight members in the association, according to the last report of the secretary.

### Dealer Radio Programs Bring Business

The Clark Music Company, which operates stores in Syracuse and Watertown, New York, has been securing excellent results from a series of broadcasting programs, through WGY, WHAM, WMAK, and WFBL, of Schenectady, Rochester, Buffalo, and Syracuse, New York. A recent program featured Helen Riddell, soprano, from the College of Fine Arts, Syracuse University, and an instrumental trio. The company sponsors a half-hour program of music once each month, on Saturday evening, featuring local talent whenever available.

### N. Y. C. Dealers Hold Meeting

The annual meeting of the New York Piano Merchants' Association was held at the Hotel Breslin, New York City, on April 17. The features of the meeting were addresses by Judge William C. Wilson, and Captain Joseph Griffin, of the Board of Education. The musical entertainment was furnished by Lewis Lane, pianist, who played his own Green Mountain Sketches. A more detailed report, including the election of officers and committee recommendations will appear in next week's issue.

### Reproducing Piano in New York Show

A Baldwin Welte-Mignon reproducing piano played an important part in the recent New York revival of March Hare. Richard Bird, who was assigned the leading role, is a good actor but not a musician. To supply his pianistic deficiencies a reproducing piano was used on the stage. The substitution was accomplished so skillfully that few if any in the audience realized that the piano was not being played manually.

### H. G. Hook Elected President

At the annual meeting of the Indianapolis Music Merchants Association, the following officers were elected: President, H. G. Hook; first vice-president, Frank A. Davis; second vice-president, A. G. Rapp; second vice-president, L. H. McPheeter; treasurer, William Christena.

### New Fritz Reiner Recordings in Fall

Fritz Reiner, conductor of the Cincinnati Orchestra, will direct four new symphonic recordings for the Welte-Mignon (licensee) Library. These recordings will be released early this fall.



# Why the Wessell, Nickel & Gross Action Is the Finest in the World

**T**HERE have been attempts to copy the Wessell, Nickel & Gross action, with the same results that have been presented in the attempts to copy piano scales.

*The parts may be copied with mathematical accuracy, and a book of the year 1893 made that possible, for the illustrations are of the exact size of the actions of that day; or it would have been possible, as it is today, to get a piano with a Wessell, Nickel & Gross action in it and copy that just as others have the piano scales of famous makes; but there is something lacking when these efforts to counterfeit are made, there is that loss of something that can not be explained. This may be the psychical part of tone and touch. With it all there is that intangible quality in the Wessell, Nickel & Gross actions that no one can imitate or counterfeit. Many efforts have been made along these lines, and it is this that causes a purchaser of a piano to find in course of time that the action in his piano and which he has paid for contains a counterfeit, or copy, of the Wessell, Nickel & Gross action.*

**I**T is like the fraudulent copy of a painting, for a copy is a copy, no matter how close it may be. Time, however, proves as to the genuine and the fake.

The action of little care in the making soon loses its elasticity, its responsiveness. Here is where the great worth of the actions made by Wessell, Nickel & Gross retain their hold upon the piano maker who wants to give his piano the best there is. We may strive to arrive at some of the mysterious results by mechanical means, but the fact remains that a piano action that will stand for years and still retain its responsiveness is something more than the mere results of mechanical aid.—From an Editorial.

Manufactured in New York  
U. S. A.

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

World-Wide Enthusiasm and Acclaim for  
The DUO-ART Pianos  
with the Wonderful New

## *AudioGraphic Music*



SO simple a child understands and enjoys it, so authentic and enlightening, that the world's greatest musical institutions have adopted and are using it. AudioGraphic Music has opened the way to greater music enjoyment.

The child, the adult, the amateur, the professor, everyone will find in this new development an unusually lucid and entirely novel means of music comprehension. A delightful and entertaining diversion, it is at the same time informative and enlightening in the highest degree.

Members of the greatest music institutions in the world have acclaimed AudioGraphic Music. And rightly, for who could question the authenticity of the annotations of Wagner's works by his own son Siegfried,

of Sir Alexander Mackenzie's comments on Beethoven, of Ashton Jonson's expositions of Chopin, or Ravel's explanations of his own compositions? These and over three hundred of the world's foremost music authorities have collaborated in preparing AudioGraphic Music. Inspired by its tremendous musical importance, they have taken part in the work with a united enthusiasm such as has never before been accorded to any movement connected with the fine arts.

Paderewski, Hofmann, Bauer, Gabrilowitsch and scores of other great artists have contributed their playing to AudioGraphic Music.

Is it any wonder then that this unusual presentation of music has been received as a revolutionary means of music appreciation, and that schools and colleges throughout the world are already using and proclaiming it?

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